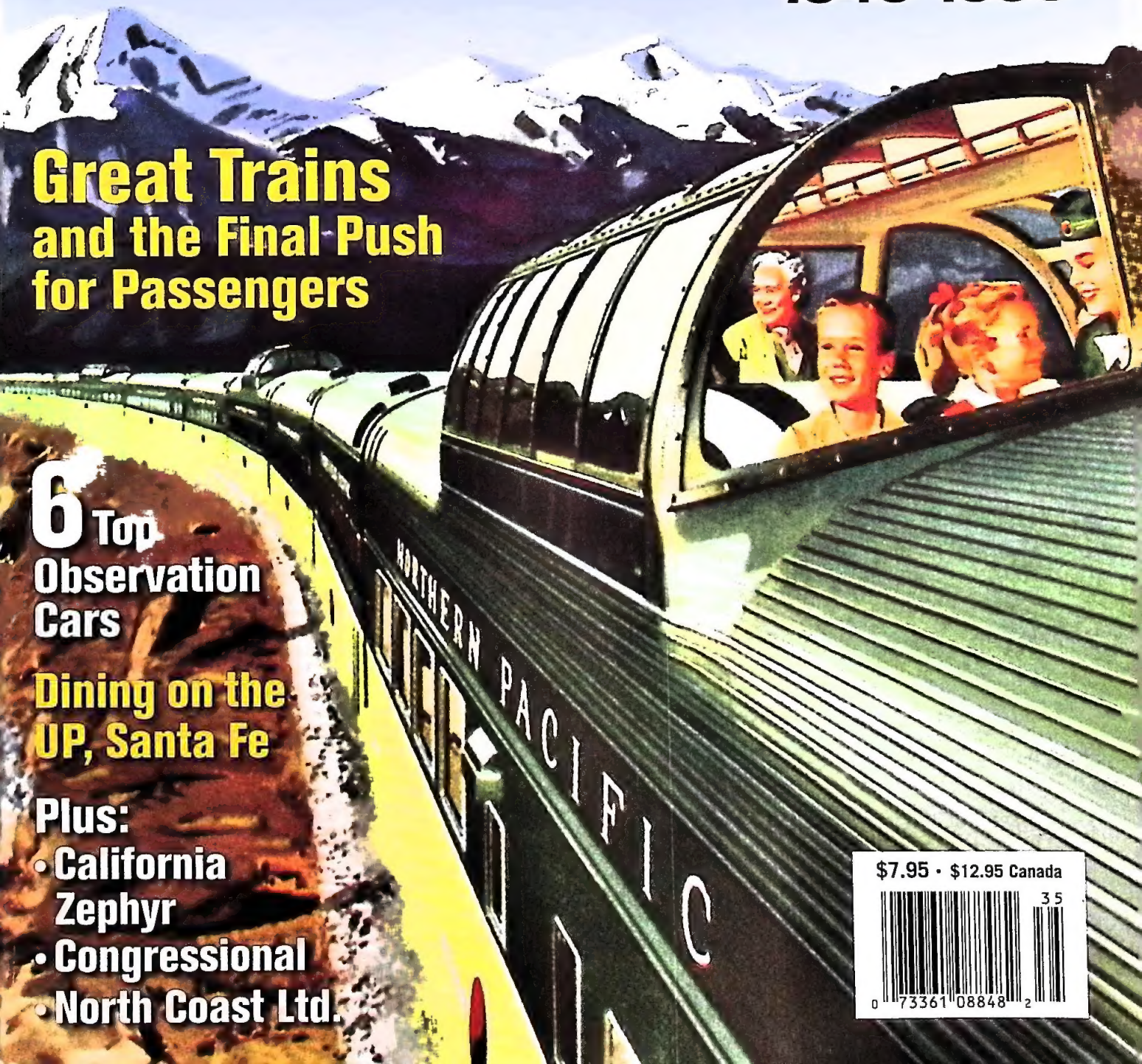
Classic Trains
SPECIAL EDITION NO 1

DREAM TRAINS

FROM THE EDITORS OF TRAINS MAGAZINE • DISPLAY UNTIL APRIL 7, 2003

The Last, Best Streamliners 1946-1956



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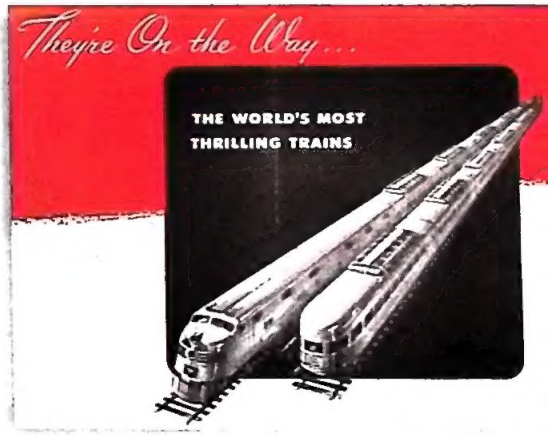
"There are GREAT DAYS AHEAD for traveling America"

AT THE CLOSE OF WORLD WAR II, America's passenger railroads were in a unique position. Several years of record ridership had both boosted revenue in a segment of the business previously in decline . . . and nearly worn out much of the rolling stock that handled it. So the railroads went on a spree, spending hundreds of millions on a new generation of fast, comfortable, innovative trains.

Nearly every railroad caught the postwar passenger fever. But one, the Chicago, Burlington & Quincy, stands out as a leader. Having introduced the first diesel-powered, stainless-steel streamliner in 1934, the "Q" set the prewar pace as it deployed a fleet of popular *Zephyrs*. The war halted new passenger projects, but as it wound down, Burlington picked up its stride, creating the first example of that icon of the postwar passenger heyday, the dome car.

The Q's hits just kept on coming. First postwar sleeping cars. First fleet of dome cars. First long-haul, scenery-oriented "cruise train." First bilevel commuter cars. First Slumbercoaches. And, in 1956, the very last all-new long-distance streamliner.



A CB&Q brochure summed up the railroads' postwar passenger mood.

"There are great days ahead for traveling America," beamed a 1947 brochure promoting Burlington's new fleet of Vista-Dome cars. Inspired by this belief in a bright future—or at least by the hope of it—CB&Q and its brethren created the greatest trains the world had ever seen.

Half a century on, we know that deficits mushroomed, people deserted the trains, and the railroads—even true believers like the Burlington—got out of the game. The promise of prosperity was an illusion, making those last, best streamliners Dream Trains in more ways than one.

Robert S. McGonigal

DREAM TRAINS

Classic Trains

The Last, Best Streamliners 1946-1956

CLASSIC TRAINS SPECIAL EDITION NO. 1 • 2003

On the cover: Passengers enjoy the view from the dome cars on Northern Pacific's *North Coast Limited* as it cruises through the mountains in artwork from a mid-1950's NP postcard promoting the train. *Donald J. Heimburger collection.*

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CONTRIBUTORS

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THE BEST TRAINS in the world

For a golden decade after World War II, America's streamliners held center stage

BY **JOE WELSH**

Artwork promoting the *Golden Rocket*—ironically, a train that never ran—captures the excitement the railroads hoped their postwar trains would generate.
DON HEIMBURGER COLLECTION

HALF A CENTURY AGO, America was criss-crossed by hundreds of superb passenger trains. Designed to attract the public's attention with smooth, airflow contours and bright colors, they operated on fast, reliable schedules and formed a vast network of interconnecting services.

For a golden decade after World War II, those streamliners held center stage in the world of transportation. Owing to the impacts of war and in response to highway and air competition, from 1946 to 1956 American passenger trains were improved on a scale not seen before or since. By the early 1950's, when most of these new streamliners were in operation, American passenger trains were at their zenith in terms of comfort, speed, and service. Simply put, they were the best in the world.

There were essentially two eras of railroad streamlining: before World War II, and after it. During the war, despite the heavy demand for rail travel, the railroads were essentially unable to add or replace trains because of manufacturing restrictions.

The streamliner was conceived in the early 1930's to halt the drastic slide in passenger revenues that the railroads were experiencing as result of the Depression and the automobile. Streamlined trains such as Union Pacific's M-10000 and Burlington Route's *Zephyr* of 1934 introduced radical new designs and materials such as stainless steel and aluminum. New on-board amenities included air-conditioning, reclining seats, and private sleeping-car rooms. Up front, a new form of motive power—diesel-electrics—cut hours off operating schedules. The 1930's streamliners were outstanding successes, capturing the public's imagination and winning traffic back to the rails.

After the war, things were different. The country had entered a period of unprecedented prosperity. Service personnel were re-entering civilian life, and wartime travel restrictions had been lifted. Many families had disposable income to use on leisure travel. But they also had a new car in the garage and new highways to drive it on. Between 1946 and 1954, America spent $20 billion on highway construction, and Americans bought 37 million new private autos.

In 1956 the government would initiate the 40,000-mile Interstate Highway System. The door-to-door convenience of the auto caused a significant drop in rail travel. The airlines, too, had made advances in speed and safety. In some cases, air fares were lower than rail fares, and air travel time was a fraction of rail time. Airline passenger-miles would surpass rail for the first time in the mid-1950's.

Despite the serious competition, things both obvious and intangible kept the railroads in the passenger game. First, the war had interrupted improvement programs begun in the 1930's, so that many top trains were still running with 1920's-era "heavyweight" cars and steam locomotives.

Second, the railroads had literally worn out their equipment, both old and new, during the war—some roads experienced a fourfold increase in traffic. The demands of war had led to late trains, poor service, inadequate maintenance, and the use of antiquated equipment. The new streamliners were an attempt to give passengers better service.

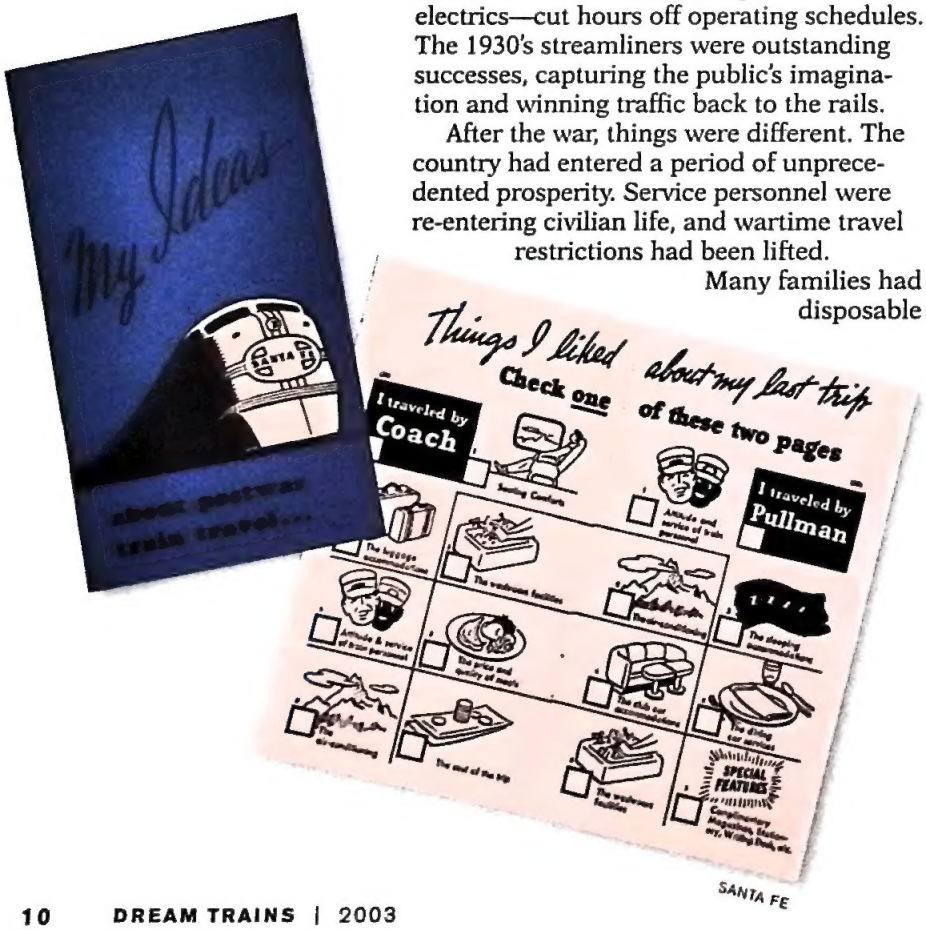
Third, the postwar market for travel was by far the greatest in history, and the railroads, enjoying record business levels during the war years, hoped to cash in on part of it.

Although the prewar streamliners represented a quantum leap in technology and practically sold themselves, selling the postwar trains against all that competition would be more difficult. The railroads hoped the end result would be worth it, so they created the most beautiful and innovative trains in history.

ILLINOIS CENTRAL

DINING CARS Fresh flowers, polished silver, good food, and views of passing scenery—dining by rail was a valued tradition retained in the new era.

PLEASING THE PUBLIC Trying to make the most of the anticipated a postwar travel boom, railroads solicited passengers' opinions on their trains' equipment and service.


My Ideas
about postwar train travel...
Things I liked about my last trip
Check one of these two pages
I traveled by Coach
I traveled by Pullman
SPECIAL FEATURES

SANTA FE

AMERICAN LOCOMOTIVE CO

DIESELS Steam saw the railroads through World War II, but diesels meant smoother, faster starts; fewer delays for servicing; and whole fleets of engines that looked as modern as the trains they hauled. Alco, Baldwin, Electro-Motive Division, and Fairbanks-Morse couldn't build 'em fast enough.

IMPROVING ON TRADITION

What made the postwar trains great? Essentially, a blend of the old and the new. The railroads kept what was right about their passenger trains while providing dramatic new improvements in equipment, service, and operation.

Traditions worth keeping included the food and the service in the dining car. For generations, railroads had lavished attention on the dining-car experience, offering meals that rivaled those in the finest restaurants. Beyond the food, the dining car was a fantasyland of snowy white linen, polished silver, distinctive chinaware, and expert service. And with America rolling by outside the window, it all added up to one of the greatest travel experiences in the world.

Then there were the railroad people. The Pullman Company, which operated sleeping and parlor cars under contract to the railroads, trained its employees rigorously. The Pullman porter provided a level of service found today only in a four-star private club or on a luxury "cruise" train. He located lost dentures and socks, hauled luggage that would have taxed a pack animal, and smiled benevolently when passengers asked him to "help with the kids." It was all part of the service, and it happened on more than 750 trains per night in the early 1950's.

Conductors, trainmen, and—on some trains—stewardess-nurses, took time to serve and talk to their passengers, not just toss them a bag of peanuts. Long after the details of a past trip were forgotten, passengers would remember the waiter they had, or the help a porter gave them with directions at the station. When planning travel, some passengers even called the railroad to find out when a specific crewmember was assigned to the train they wanted to ride, in order to ride with them.

The equipment was wonderful, too. Chief among the improvements was the dome car, which offered a glass-enclosed observation area above roof level. The dome car was the key element in a whole new marketing concept—emphasizing the train as a land cruise. For many roads, especially in the West, the target market was often the family traveling for vacation. The vacationer wasn't as time-sensitive as the business traveler, who was abandoning the railroad for the airline. The vacationer also, generally, traveled longer distances, and the longer the ride, the more profitable the ticket.

The modern dome car turned an ordinary trip into an adventure. Although Canadian Pacific had dabbled in the concept four decades previously, Cyrus Osborn, general manager of General Motors' locomotive-

Dream Trains Datebook

July 23, 1945

Test run of *Silver Dome*, the first dome car, rebuilt from a flat-top coach at Chicago, Burlington & Quincy's Aurora (Ill.) Shops

October 1945

Nickel Plate Road receives the first postwar streamlined cars, 6 baggage cars from ACF

December 1945

Budd delivers the first of 16 coaches to Santa Fe—the first postwar passenger-carrying cars

February 1946

Pullman-Standard begins delivery of a 153-coach order to NYC and a 20-coach order to C&NW

April 26, 1946

Norfolk & Western inaugurates the Norfolk (Va.)-Cincinnati *Powhatan Arrow*; formed of prewar equipment, it's the first new service after the war

June 1946

Pullman-Standard begins delivering the first postwar sleeping cars, to Great Northern and Burlington Route

August 10, 1946

Michigan's Pere Marquette Railway launches the Detroit-Grand Rapids *Pere Marquettes*—the first all-new postwar streamliners

May 28, 1947

The General Motors *Train of Tomorrow* begins its 65,000-mile exhibition tour

December 19, 1947

First built-from-scratch (by Budd) dome cars enter service on CB&Q's re-equipped Chicago-Minneapolis *Twin Zephyr*

May 29, 1948

Milwaukee Road's unique "Skytop" observation cars debut on the Chicago-Twin Cities *Hiawatha*

July 1949

Budd completes its first Rail Diesel Car, later sends it on a nationwide demonstration tour

March 20, 1949

The *California Zephyr*, first long-distance domeliner, enters service between Chicago and Oakland (San Francisco)

August 1950

Budd-built bi-level "gallery" cars enter Chicago commuter service on the Burlington

January 8, 1951

First overnight use of dome sleepers, on B&O's *Capitol Limited*

November 1952

Milwaukee Road receives the first full-length dome cars

June 6, 1954

Santa Fe introduces the *San Francisco Chief*, the last major conventional streamliner inaugurated on a completely new route (Chicago-Oakland)

July 15, 1956

Santa Fe's Hi-Level *El Capitan* enters service between Chicago and Los Angeles

October 1956

Budd delivers the first Slumbercoach economy sleepers, for Burlington Route's re-equipped *Denver Zephyr*; launched on October 28, the Chicago-Denver *DZ* is the last complete traditional luxury long-distance streamliner to be constructed

October 26, 1958

In what would be the last full intercity train re-equipping, Chicago & North Western assigns new Pullman-Standard bi-levels to the Chicago-based *Flambeau 400* and *Peninsula 400*

1945, CB&Q; 1946, HAROLD NYBERG; 1947; R. L. KIRKPATRICK, 1949; W. S. YOUNG; 1956; CB&Q

building arm, Electro-Motive Division, conceived of the modern dome car in 1944 after being inspired by the view in the Rocky Mountains from the cab of a diesel locomotive. First drawn conceptually by GM and first implemented by the Burlington Route, the dome car was an immediate success.

Concurrently, GM and carbuilder Pullman-Standard developed an entire domed train. The *Train of Tomorrow* went on a nationwide tour in spring 1947, introducing domes to many parts of America. Ultimately, 236 dome cars were produced in a little over a decade by the three major carbuilders and two railroads. Sixteen railroads (mostly in the West, where clearances could accommodate their additional height) ordered the cars. Several other roads later operated domes as hand-me-downs.

Domes were always the primary selling point of any train on which they operated. A ride in one told you why. There was simply no better travel experience than cruising through the American West or along the Mississippi River in a dome car. Often scheduled to give its passengers the best views during daylight, the domeliner quickly became the best geography teacher in the nation.

In the 1950's, other types of innovative multi-level cars entered intercity and long-distance service on the Santa Fe and Chicago & North Western. Further, commuters in Chicago and San Francisco, accustomed to old open-window coaches, began riding to work on new bi-level cars.

Although their basic technology dated from before the war, diesel locomotives played a major role in making the postwar trains great. Builders EMD, Alco-GE, Baldwin, and Fairbanks-Morse catalogued lines of powerful, reliable, stylish diesels whose mission was to replace the thousands of steam locomotives in passenger service in 1945. EMD's E7, produced 1945-49, was the best-selling passenger diesel of all time. The runner-up: EMD's E8 of 1949-53.

An old idea—the self-propelled railcar—donned shiny new clothes in the form of the Budd Company's Rail Diesel Car (RDC), introduced in 1949 to replace more costly locomotive-hauled trains. Indeed, the RDC was the most cost-effective "streamliner" of all. Costing about as much as a single non-powered coach, the RDC could act alone as a one-car train or be operated in multiple units. The stainless-steel car could carry 90 passengers in its highest-capacity configuration (it came in five varieties, ranging from full coach to baggage-mail). It was an immediate success for railroads seeking ways to cut costs on runs with low profitability. Western Pacific replaced a steam-hauled train on the 924-mile Oakland-Salt Lake City route with RDC's, slashing operating costs. The New Haven used 40 RDC's in place of 16 locomotives, 64 passenger cars, and 4 older self-propelled cars; the reliable newcomers put in 1.25 million miles per year. By the time production ended in 1962, hundreds of RDC's were on the job.

CLASSIC TRAINS COLLECTION

DOMES ***The*** **big innovation of the postwar era allowed passengers to look ahead at their train heeling into curves, dropping signals from green to red, and coursing through country emblematic of America.**

DELIGHTFUL DIVERSITY

Although the equipment came from a relative handful of suppliers, a hallmark of the postwar streamliner was its diversity. In a time before widespread commercial standardization in America, regional differences were as commonplace as regional speech accents. Postwar passenger trains followed this tradition. The railroads fostered such diversity—many of them served only a specific region, and all of them sought to distinguish themselves from the competition.

Dining-car menus regularly listed specialties associated with a particular region or railroad. Each carrier, it seemed, was noted for a certain dish, and the experienced traveler knew that the Rio Grande was famous for its Rocky Mountain trout, Northern Pacific for its baked potatoes, Wabash for its pies made from scratch, Pennsylvania for its beef, and Baltimore & Ohio for just about everything.

DOME CARS TURNED TRAIN RIDES INTO LAND CRUISES

er percentage of the fleet.

Like the trains themselves, the reasons for streamlining varied widely. Sometimes a streamliner showed up because a particular route was due for new equipment. Other times the streamliner was the centerpiece of a massive marketing effort. New York Central, which served big markets like Boston, New York, Chicago, and St. Louis, ordered several hundred cars after the war in a virtual makeover of its entire fleet. The New Haven, linking New York and Boston, derived over 40 percent of its revenues from passenger trains; it invested heavily to re-equip much of its passenger fleet.

Led by the aggressively pro-passenger Robert R. Young Jr., Chesapeake & Ohio—hardly a major passenger carrier—quickly over-invested. C&O found itself in the awkward position of having to dispose of some of its cars even before they were delivered. It also cancelled its proposed *Chessie*, a daytime train between Washington/Newport News, Va., and Cincinnati. The train featured several cutting-edge elements including "family" coaches with playrooms for children, a lounge in each coach, and a tavern-lounge with an aquarium. Delivered in 1948, the *Chessie* cars were scattered to a variety of railroads before they ever ran a mile in revenue service. C&O's troubles were a portent of things to come.

PEOPLE From Pullman porter to stewardess-nurse, on-board staff played a big role in making the great trains great. But inflation made crew costs soar, sending trains into the red.

AFTER THE DREAM, A NIGHTMARE

Almost before the paint had dried on their new trains, some railroads began to discover that they were again losing money on passenger service—a lot of money. World War II, with its incredibly high traffic levels and economies of scale, had put them back in the black, but postwar inflation was killing them. Passenger trains and especially full-service streamliners were very labor-intensive. The railroads had a huge cost-control problem. As a heavily regulated industry, they couldn't raise fares or eliminate unprofitable trains fast enough to cover their losses. Between 1942 and 1954, the average hourly pay rate of passenger-service employees on Class 1 railroads increased 125 percent. During the same period, revenue per passenger-mile rose only 39 percent.

The fixed costs of being in the rail-passenger business were staggering. In the mid-1950's, PRR, the largest passenger carrier in the U.S., figured it had more than $850 million invested in stations, yards, and other facilities. Pennsy owned, and paid taxes on, huge chunks of real estate for Manhattan's Penn Station, and maintained an enormous coach yard on populous Long Island. Out West, the Santa Fe estimated it had to maintain and serve 377 stations. By contrast, the three airlines Santa Fe competed with served only 16 airports. To make matters worse, airlines and bus companies benefited from public investment in airports, air traffic control, and highways. The railroads often paid the taxes which helped build their competitors' systems.

The economic problems hit the Eastern roads hardest. Here the high operating cost and enormous fixed cost of handling a large number of passengers caused huge losses. In 1951, less than three years after re-equipping much of its fleet, PRR lost $71 million on its passenger trains—an amount equal to 55 percent of the Pennsy's total freight profits. Competitor NYC lost $54 million the same year. Not surprisingly, some of PRR's streamliners disappeared quickly. The all-coach *Trail Blazer* was combined with the all-Pullman *General* in 1951. In 1953 the *Jeffersonian*, which had featured that wonderful recreation car, was discontinued.

Overall, the Western roads seemed to have it easier, although they too cut train miles and, in the case of Southern Pacific, became intolerant of passengers and downright nasty about getting out from under the passenger deficit. Western trains operated largely over single-track lines whose costs were borne to a greater extent by freight trains. And Western trains typically catered to the vacationer—a more stable market than the vanishing businessman. In general, the Western streamliner didn't require the massive investment of the more heavily trafficked Eastern markets and hence it made money longer. Union Pacific, Great Northern, Northern Pacific, Milwau-

SOUTHERN RAILWAY

GENERAL MOTORS

DARK FUTURE Multi-level cars like those in the *Train of Tomorrow* were a bold break with the past. But they, and all the other postwar train improvements, were no match for the economic forces arrayed against rail travel in the 1950's.

kee Road, Santa Fe, and Burlington all spent money to re-equip their streamliners with domes and other cars in the mid-1950's, long after most Eastern carriers had concluded that the intercity passenger train was a serious financial liability. But soon, even the Western roads would change their tune. By 1957, the annual national loss on passenger trains was an amazing $723 million.

Railroading was a business. Profit was king. Despite minor investment during the second half of the 1950's in experimental ultra-lightweight trains (which proved to be abysmal failures), serious investment in the traditional long-haul streamliner ceased just 11 years after end of World War II. The last luxury streamliner delivered as a unit was Burlington's *Denver Zephyr*, which replaced a prewar consist running between Chicago and Denver in late 1956. Ironically, the *DZ* was a serious moneymaker for much of its postwar career—but it was bucking a trend. In 1929 there had been 20,000 intercity passenger trains; in 1946 there were 11,000. By 1970, the last full year before the government-sponsored Amtrak took over almost all service, there were just 547 left.

WHY DID THEY DO IT?

One of the great business questions is, given the steady decline in passenger business (at least in peacetime) dating to the 1920's, why did the railroads invest so heavily in passenger trains after the war? It is likely that the answer was complex. A few roads still saw the passenger train as a potential profit maker. Others maintained them to present a positive image to the public. Still others ran them grudgingly, certain that the importance of the markets they served would prevent their outright discontinuance. Many no doubt underestimated how far and fast ridership would fall after the wartime boom.

Perhaps another answer was that the railroads were simply psychologically unprepared to abandon a core business that had been with them since their inception. Passenger services made railroads a very visible part of the national fabric, and abdicating this central position would have been unimaginable to most railroaders. And what else could they do with the billions of dollars in fixed-cost investment such as stations and coach yards?

Yet despite the fact that the postwar passenger trains became a financial nightmare, they made a significant contribution to American society by being beautiful, functional, and enduring. The dream trains may have been a colossal, collective economic blunder, but such a business miscalculation has rarely been so useful to the public, or so fondly remembered. ■

DAILY BETWEEN CHICAGO • DENVER • SALT LAKE CITY • SAN FRANCISCO
The VISTA-DOME California Zephyr
EXTRA COMFORT • EXTRA PLEASURE • NO EXTRA FARE

EYES FRONT

Advertising the dome car, 1945-1960

BY **MICHAEL ZEGA** ILLUSTRATIONS FROM THE AUTHOR'S COLLECTION

OF ALL THE RAILROADS' postwar innovations, the dome car proved far and away the popular favorite. The dome's immediately evident benefit—penthouse-level views of wayside scenery—set it apart from the era's more fatuous "improvements" in passenger service. Given the prospect of children's play rooms, movie theaters, and the like, passengers overwhelmingly designated the dome as the star. The dome's dynamic new design also promised to play an important role in the rails' campaign to succeed in an increasingly competitive marketplace.

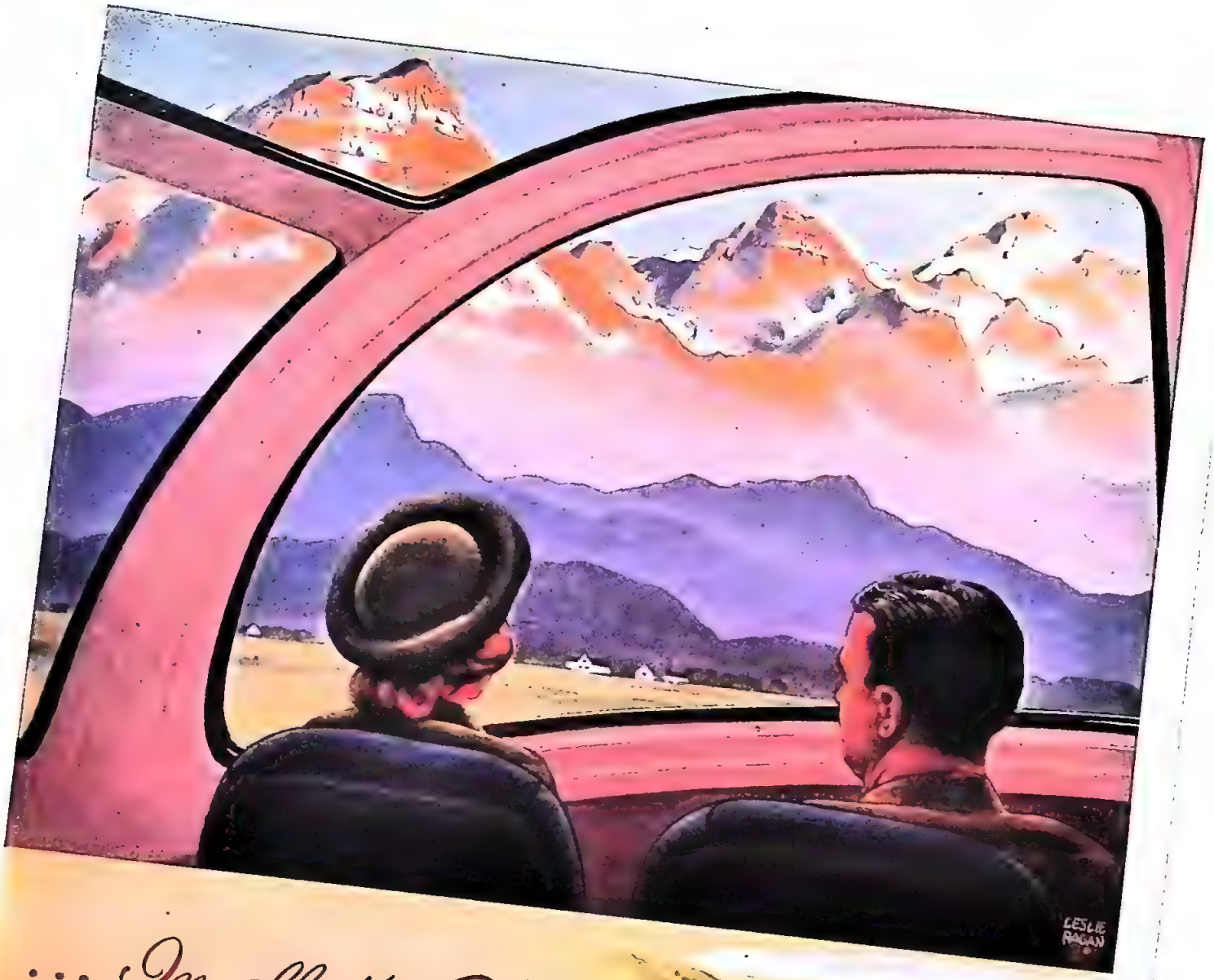
Unfortunately, the cars were a remarkably long time coming, a circumstance which substantially diminished their promotional impact. When domes did finally arrive en masse in the mid-1950's, most travelers had shifted to the auto and plane. To their credit, the railroads saw that the cars did not go unnoticed, featuring them in a broad range of creative, attention-getting advertising campaigns. As a result, the dome car prolonged the viability of a new market segment—the leisure-oriented transcontinental cruise train.

BUDD SETS THE PACE

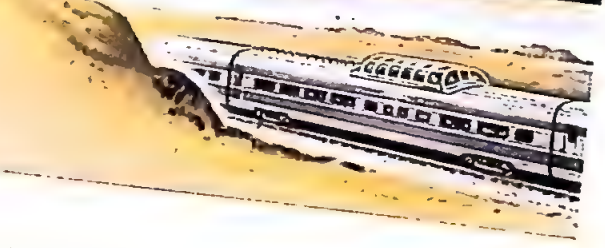
A joint effort of the Burlington Route and the Budd Company, the prototype dome car was constructed during the last months of World War II. The new car's futuristic profile embodied the railroads' expansively optimistic postwar outlook. Carbuilders and suppliers—firms that competed on the promise of the "new"—rushed to promote the design. Heavy equipment manufacturer Allis-Chalmers and General Motors, builder of the *Train of Tomorrow*, registered the strongest early dome-car advertising presence. Both produced images that melded fact with fiction, depicting unlikely expanses of glass interrupted by the barest minimum of structural support.

As might well be expected, Budd produced the most resonant dome advertising and figured most prominently in shaping the public's impressions. The firm also made good on its reputation for aggressive marketing, thereby establishing itself as the cars' primary builder. Unlike its competi-

The dome has a dream-like reality in a Budd magazine ad featuring a painting by Leslie Ragan (opposite page). Allis-Chalmers tried to cash in on the dome-car craze by associating trains with its tractors.



. . . In all its glory



Here—you are riding in the dome of one of the planetarium cars of the Missouri Pacific Railroad's Colorado Eagle.

The mighty Rockies fairly leap from the Colorado plain. Sunrise sets their towering peaks on fire. What a pity to confine this wild majesty to the capsule of a window frame! From the dome you look ahead . . . above . . . behind. The whole scene is yours in all its glory.

Five of the nation's great railroads will have dome cars this year. They are the world's finest cars, built by Budd, originator of the stainless steel streamliner, and sole builder of all-stainless steel railroad cars—the strongest and safest ever to glide along a glistening rail. The Budd Company, Philadelphia.

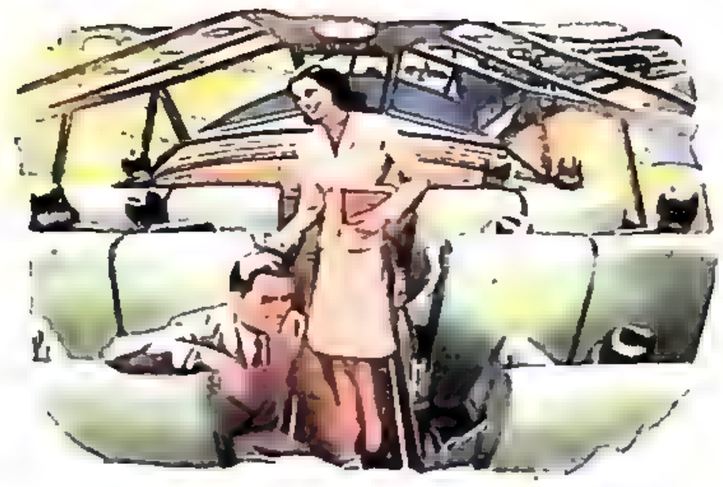
Budd

Visit the Chicago Railroad Fair, July 20th thru Labor Day

HOLIDAY/AUGUST

It's years ahead of schedule

General Motors' Exciting New Train of Tomorrow



Astra Dome of Chair Car—deep-cushioned comfort, a matchless view.

Starting in June, this Diesel-powered train of the future will bring to many leading American cities a preview of some of the luxurious comforts in store for railroad travelers.

This new and wonderful train is unlike any that ever rolled into your local station. As yet, it isn't on the schedule of any railroad. But in it you'll see equipment and appointments which we hope will provide new enjoyment, comfort and utility in future railway travel.

Stroll through the Train of Tomorrow and see the many new and better things for the first time assembled in one complete train.

Conceived by General Motors engineers and stylists, this new train, from the powerful Diesel locomotive to its unique and beautiful observation car, is packed throughout with vivid and stimulating ideas for future travel pleasure. Among these is the Astra Dome, a 32-foot glass-enclosed observation deck built into the roof of every car—giving passengers a giraffe's-eye view of the passing landscape and skyscape.

You'll see a roof garden diner — a sleeping car rich in space, good taste and comfort. You'll see a super-restful, roomy chair car — a luxuriously appointed observation lounge.

"MORE AND BETTER THINGS FOR MORE PEOPLE"

GENERAL MOTORS

THE PEOPLE PROFIT WHEN A BUSINESS PROSPERS

Local newspapers will tell you when this blue and silver dream-come-true will be on display in your section of the country. Be sure to see it.

Why does General Motors, which does not manufacture railroad cars, create this Train of Tomorrow?

Because Electro-Motive, Frigidaire, Hyatt Bearings, Delco Products and Detroit Diesel Engine Divisions of General Motors provide the railroads with such important products as Diesel locomotives, Diesel-Generator sets, anti-friction journal bearings and refrigerating and air-conditioning equipment.

Because all through our history we have been interested in the improvement of all forms of travel, and creating this train has given us still another opportunity to fulfill our aim of "MORE AND BETTER THINGS FOR MORE PEOPLE."

On the Air: HENRY J. TAYLOR, Monday and Friday evenings, over 330 Mutual stations, coast to coast. Hear him!

CHEVROLET • PONTIAC • OLDSMOBILE • BUICK • CADILLAC • GMC TRUCK & COACH • BODY BY FISHER • FRIGIDAIRE • GM DIESEL • ELECTRO-MOTIVE • DELCO PRODUCTS • HYATT BEARINGS

THE SATURDAY EVENING POST

To promote the *Train of Tomorrow*, GM ads depicted its domes with an exaggerated expanse of glass.

Budd heightened the traveling public's anticipation of new cars with tantalizing previews of amenities.

tors, Budd was at first reticent in promoting its new design. While a July 1945 Budd headline declared "The World's Most Modern Trains are Built in Philadelphia," it was not until July 1946 that a dome appeared in Budd ads. Even then the design was but one of several innovations under the headline "Glimpse of Coming Travel Magic."

Budd's early renderings also shared their contemporaries' distortion, a shortcoming later made more evident by the elegant proportions of the firm's production design. As if to emphasize the dome's balanced proportion of structure to glass, as the first cars neared completion, artist Leslie Ragan assumed the campaign's creative reins, exhibiting his exacting sense of shadow and color in illustrations of dream-like reality. Two years later, Ragan created Budd's most effective ad, one that afforded each reader his or her own dome-car perspective. His subsequent ads showed Budd trains in spectacular landscapes; one particularly evocative ad of May 1949 asked "Why Do People Wave At Trains?" By contrast, competitor Pull-

DAILY BETWEEN CHICAGO • DENVER • SALT LAKE CITY • SAN FRANCISCO
The VISTA-DOME California Zephyr
EXTRA COMFORT • EXTRA PLEASURE • NO EXTRA FARE
Now
YOU CAN Look WHERE YOU'RE GOING
BURLINGTON • RIO GRANDE • WESTERN PACIFIC

Why Do People Wave At Trains?
The haunting call of a distant whistle at night . . . that speeding streak of silver flashing in the afternoon sun . . . by sight and sound, trains stir the imagination, grip your interest. Of course, you wave.
And the trains Budd builds receive a special wave. For these sleek, gleaming creatures of stainless steel bear many of the country's proudest names — Zephyrs, Champions, Meteors, Eagles, Rockets, Pacemakers . . . thoroughbreds of the rails, and constantly growing in number.
During 1949, from the unique assembly lines of the world's second largest builder, Budd will deliver approximately one-third of the new railway passenger cars produced in this country.
Building superior products by the use of better materials and challenging design has made Budd an important industry, important both to the United States and foreign lands. Budd is the world's largest independent maker of automobile body components. There are more Budd wheels on busses, trucks and trailers than all others combined. And Budd plows are reaching America's farms at the rate of 100,000 a year. You can hardly find a scene, today, of which Budd is not a part. The Budd Company, Philadelphia, Detroit.
Budd

Even something as new as the dome car was subject to romanticized treatment in Budd's evocative "Travel Magic" ad of May 1949.

Domes occupied the spotlight in *California Zephyr* ads created for partners Burlington, Rio Grande, and Western Pacific.

man-Standard barely featured domes at all.

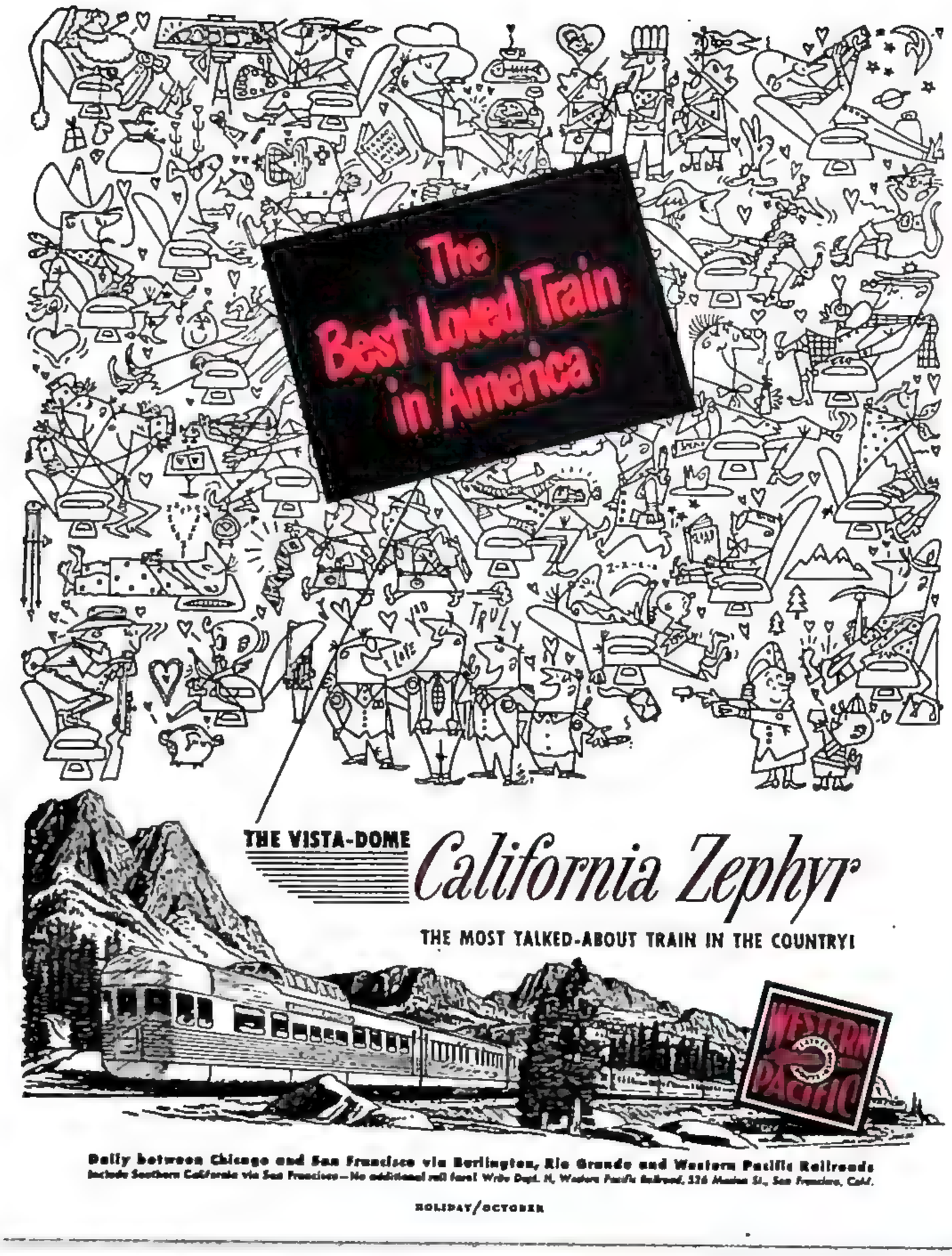
However, not all of the dome car's early attention was without controversy. The new designs figured prominently in the railroad industry's effort to regain credibility in the face of Robert R. Young's "A Hog Can Cross America . . . But You Can't" campaign of 1946. The cars provided a fortuitous, nuts-and-bolts rebuttal to Young's charges of obsolescence and myopia. Rarely had the goal of influencing the public presented such stark contrasts: As Young pushed pork, the new travel magazine *Holiday* featured industrial designer Walter Dorwin Teague's description of "one of the most startling developments . . . since the first Pullman."

If the manufacturers seemed undaunted by the prospect of production delays, the carriers themselves were understandably reluctant to make equally aggressive promises. As a result, domes did not weigh heavily in the railroads' initial postwar media plans. The Burlington, whose *Twin Zephyrs* featured the first production domes, began the race and was also first to be dogged by delivery delays: "In Service Soon . . ." promised a May 1947 ad; they finally rolled that December. Worse yet, when *Ad Age* broke the *California Zephyr* story in September 1945, no one imagined that the inaugural wouldn't come until March 1949.

Although tight clearances precluded its use of domes, New York Central best expressed the rails', and indeed the nation's, shared frustration in an October 1947 ad: A placard before a shiny observation car read "NEW CARS For Display Only," as copy declared "We're on the New Car Waiting List, too." Even as late as the Chicago Railroad Fair of summer 1949, domes went largely unremarked; instead, the Western roads focused their campaigns on romance and adventure as always—displaying Indian villages and fake geysers.

THE DOME MAKES ITS MARK

Dome-car ads in any concentration didn't appear until late 1948, in support of the *California Zephyr*, a new sort of cruise train. The *CZ*'s operators inaugurated what


The Best Loved Train in America
I Love You Truly
THE VISTA-DOME
California Zephyr
THE MOST TALKED-ABOUT TRAIN IN THE COUNTRY!
WESTERN PACIFIC
Daily between Chicago and San Francisco via Burlington, Rio Grande and Western Pacific Railroads
Include Southern California via San Francisco—No additional rail fare! Write Dept. N, Western Pacific Railroad, 526 Mission St., San Francisco, Calif.
HOLIDAY/OCTOBER

Life aboard the *CZ* was lively and varied, as suggested in WP ads created by cartoonist Gerhardt Hunt.

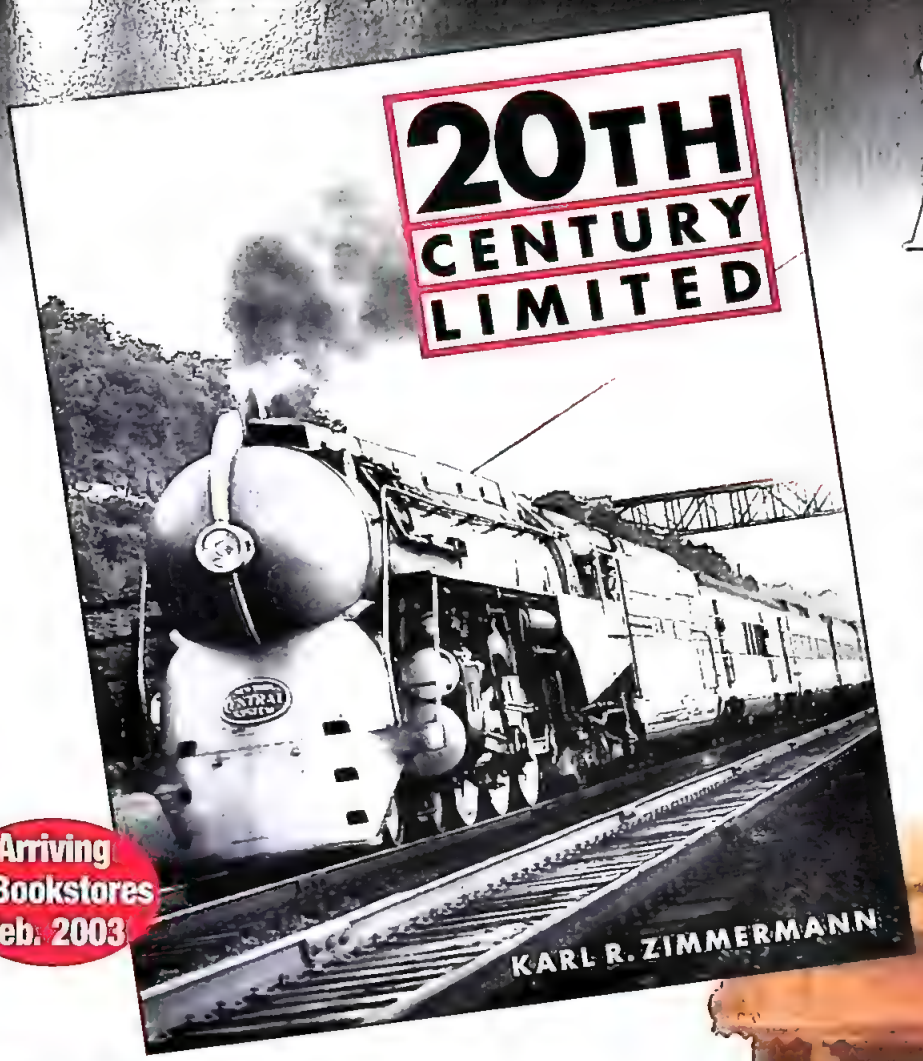
True to its reputation, Santa Fe evoked Hollywood in touting the Pleasure Dome on its crack *Super Chief.*

Could the Olds Vista-Cruiser match the appeal of the *CZ*? An ad for the '64 station wagon said as much.

would prove to be the most effective of the dome campaigns. Consistent in theme and scope, its best ads contrasted old and new. Illustrations by San Francisco cartoonist Gerhardt Hunt communicated the cars' attraction. By contrast, the ads of the second transcontinental dome operator, Santa Fe, were subdued: illustrations of the *Super Chief*'s "pleasure dome" hinted of starlight reverie and encounters with movie stars.

During the mid-1950's, domes assumed the Western carriers' dominant advertising theme. The cars revitalized Northern Pacific's *North Coast Limited* and its longtime rival, Great Northern's *Empire Builder*. Ads for both maintained traditional Northwest themes, now illustrated with domes traversing the wilderness, filled with excited faces. Union Pacific featured stylized wash drawings and color photos, including one featuring spokesman Ronald Reagan. Not to be left out, Milwaukee, Santa Fe, and Southern Pacific promoted giant "super domes" or "big domes." And, remarkably, through it all, the advertising and marketing press barely commented. *Ad Age*, for one, termed SP's clever anti-airline campaign of 1946-54 more interesting.

Enduring and popular, the dome car continued to win passengers through the early 1960's. Its legacy confirmed the foresight of Burlington ad man Joseph J. Finn, who back in 1947 declared that "the [cars] capture approval wherever shown." Ironically, a 1964 auto ad foretold the dome car's end. That year Oldsmobile introduced its "Vista-Cruiser" station wagon, "all new from the top down!" Appropriately, the *CZ* rolled past in the background.



"The Elegant Dreamliner"

The Century was a train of magnates and movie stars, with a red carpet rolled out for departure. With the finest of food in the diner and a full array of amenities – barber, secretary, shower, maid – the 20th Century Limited set the standards against which all other passenger trains would be measured. This book tells the complete story of this extraordinary train, from its illustrious beginning in the days of opulent wooden cars through its demise in the era of passenger-train cutbacks that lead to the formation of Amtrak.

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"The most GORGEOUS TRAIN you ever saw"

When NP finally took the plunge to modernize the *North Coast Limited*, it jumped into the deep end of the pool

BY **PETER A. HANSEN**

JIM JEFFREY, AL CHIONE COLLECTION

With freshly painted F9A 6703A up front, the eastbound *North Coast Limited* slides through Westminster junction in St. Paul, Minn., on July 24, 1965. At St. Paul Union Depot, NP ally Burlington Route will take over for the final leg to Chicago.

Long before the Dream Trains era, in 1893, a Northern Pacific official was intrigued by a design he had seen on the Korean flag at the Chicago World's Fair. It was exotic to him, as it would have been to most Americans at the time, so he suggested it as a corporate logo, and the company adopted it that year. Northern Pacific called it the Monad.

In Asia, the symbol is called the T'ai Chi, and it suggests the ancient concept of yin and yang—opposites that together define a whole. As such, it symbolized NP's flagship train in a way that never could have been imagined in 1893, for the postwar *North Coast Limited* was a train born of contrasts. Rooted firmly in tradition, it looked resolutely to the future. It brought sophistication to some of the remotest places in America. It was competitive because it had been an also-ran. It was fabulous because it had once been so dowdy.

As World War II drew to a close, NP faced many of the same issues as its competitors. The *North Coast Limited*, like Great Northern's *Empire Builder* and Milwaukee Road's *Olympian*, served the Chicago-Seattle market through the northern tier of states, while Union Pacific's *City of Portland* linked the same two endpoints via a more southerly route. All four carriers worried about renewed competition with autos and the growing acceptance of flying, and three of the roads took bold steps to meet the threat.

Northern Pacific did not. By 1952 all three of its competitors had shortened their schedules to 45 hours or less (and the Milwaukee Road's train had become the *Olympian Hiawatha*), but the *North Coast Limited* plodded along, requiring 58 hours, making more than 60 stops en route, and obliging its passengers to spend an additional night in transit. The competitors were all streamlined and clad in flashy colors, while the *North Coast* was only partially streamlined and wore an uninspiring combination of olive drab and Pullman green. The competitors were turning people's heads, but NP seemed to have its head in the sand.

It's not that there wasn't a lot of concern in some quarters. As early as August 16, 1945, two days after VJ Day, NP's Operating Department urged an "investment in engines and equipment . . . necessary to operate two . . . mainline passenger schedules." Manage-

NORTHERN PACIFIC

NP's famous "great big baked potato" is part of a meal being served in the *North Coast* diner, whose windows have drapes with a specially designed fabric.

ment responded with only a half-hearted commitment to lightweight cars, and Operating's suggestion of a 45-hour schedule went unheeded for over seven years.

Within two years, it should have been clear that these half-measures weren't working. NP's passenger revenues had consistently averaged 15 percent less than GN's for decades, but in 1947, they were fully 42 percent lower. Worse from the standpoint of profitability, NP's passenger operating ratio was higher than any of its three competitors. Still, even into the '50's, NP continued to buy new cars at a pace resembling the *North Coast*'s schedule, even as Big G was re-equipping the *Empire Builder* for the second time in the postwar era and the Milwaukee was getting ready to introduce the first domes in the Northwest.

Enter Robert Macfarlane. Attorney, judge, and railroad counsel, he joined NP in 1934 and became president in 1951. Together with Passenger Traffic Manager G. Walter Rodine, Macfarlane started turning things around. A consultant's study was ordered in 1952, concluding to no one's surprise that GN was winning because of its faster schedule, its completely streamlined consist, and because it outspent NP on advertising by almost 2-to-1.

What to do? As a first step, the study recommended the purchase of Vista-Dome cars. Period. If that didn't do the job, the schedule could be shortened to 48 hours. If all else failed, the train could be completely re-equipped, but in light of the $11 million capital expenditure involved, that was a last resort.

Against all expectations, Rodine and Macfarlane took the most aggressive of the three options—and then some.

MUDDYING THE WATERS MORE

It couldn't have been easy for them, believers in passenger trains though they were. A faster running time for the *North Coast* would mean that the service could be protected with only five trainsets instead of six, but that advantage was erased by the need for a secondary train to serve communities where the *North Coast* then called at inconvenient hours. Net result: even greater capital and operating expenses. (The secondary train would be the *Mainstreeter*, after NP's slogan, "Main Street of the Northwest.")

Macfarlane sought the input of Batten, Barton, Durstine & Osborn, the railroad's ad agency—and it only served

DONALD SIMS

The *North Coast* is still in pre-Loewy colors, so observation-lounge *Spokane Club* still wears its name as the train tackles Bozeman Hill out of Livingston in 1954.

to muddy the waters more. With breathtaking condescension, BBDO issued a report that began by saying, "It is not within our province to tell NP what equipment it should or should not buy" . . . and then went on to do exactly that! In a full-page diatribe headed, "What's Wrong With Vista-Domes" —a statement, not a question—BBDO trashed the earlier consultant's study. Regarding the train's running time, the agency cited a poll of 1800 people in on-line cities that suggested the schedule was just fine.

No ideas were offered to improve the train itself, but the agency had long urged a change in the *North Coast Limited* name, and it used this report to reiterate its position. BBDO suggested at least 55 alternatives between 1946 and '54, and in this report, it thought it had come up with the ultimate: *Queen of the West*. ("Tells where you go, implies you're beautiful, says you have no peer, would soon become simply 'The Queen,' and nobody else is using it—except a few proud ocean liners like the *Queen Mary*.") Others thought the name conjured images of a Wild West dance hall floozy, and mercifully, the railroad was still traditional enough to stick with the old name, which had a certain resonance unmatched by the other suggestions.

That was the only substantive recommendation in the entire report, but the agency, not without self-interest, did suggest a next step: "IF WE WERE RUNNING THIS RAILROAD"—yes, it was in caps—"we would ask our ad agency to submit a complete plan for promoting NP's Number One train." Then, giving new depth to the concept of chutzpah, BBDO concluded, "We would tell them to hurry."

In the midst of all this conflicting advice, the financial magazine *Barron's* ran a story suggesting that continued passenger-train losses might one day degrade the industry's ability to invest in freight infrastructure. Macfarlane was sufficiently troubled by the article that he sent copies to the entire board of directors. One of them called it "grim," but he didn't disagree with it.

All these documents—the consultant's study, the BBDO report, the pessimistic *Barron's* story—crossed Macfarlane's desk in June 1952. Still, his heart was with the trains. A July memo from Macfarlane seized on assurances by the Operating Department that the consultants had overestimated the operating expense of the new trains by $500,000 a year, and noted with some justification that over half of NP's coaches were built before 1920 and were in need of replacement anyway.

By September 6, he decided to take the plunge. Citing a report from Rodine, he concluded that the passenger losses of recent years were reversible. Competitive timing alone would restore the eroded load factors, and based on the Burlington Route's experience, domes were probably good for another 10 or 20 passengers per day.

Together, Rodine and Macfarlane made a commitment to the *North Coast Limited* that far exceeded anything the consultants suggested. Instead of the recommended 48-hour schedule, the NP men wanted 45 hours. And most striking of all, they shelled out $16 million for new equipment—nearly 50 percent more than the craziest figure the consultants dared to imagine.

NP embraced the investment because, fundamentally, it believed in passenger trains. "No one can go about his business constantly," Rodine later said. "People need time for relaxation and reflection, and there's no better place to get it than on a transcontinental train." Northern Pacific was about to provide civilized transportation scarcely equaled before or since.

ORIGIN: A BREAD WRAPPER

Harry Zinsmaster was the president of Zinsmaster Bread Company of Duluth, Minn., and a director of Northern Pacific. Like most of NP's directors, he

NP President Robert S. Macfarlane

Mural artist Edgar Miller of Chicago works on the colorful walls of one of the Traveller's Rest cars, the themed lounge cars based on the Lewis and Clark exploration.

was deeply engaged in the strategy and success of the railroad, and in 1952, he told Macfarlane about a man who had done some graphics work for his firm.

The man was Raymond Loewy, who practically invented the art of industrial design, and whose résumé would encompass everything from the GG1 to Air Force One, from the Lucky Strike package to the Zinsmaster bread wrapper, from the Avanti automobile to the *North Coast Limited*. If anyone could make the old girl sexy, it was Loewy.

He pioneered methods that are still used by brand consultants today. It wasn't just about going to a drawing board and coming up with a pretty color scheme—he wanted to know what made a company tick. Loewy and his associates were given the run of the property and fanned out across the NP for weeks. They poked their heads into every nook and cranny, talking with engine hostlers, train crews, executives, and passengers from all walks of life. Like a mosaic, a picture of the company emerged from these bits and pieces.

What was Northern Pacific's self-image, how did it conceive of its mission, and where did its sense of mission intersect the needs of the public? How do we exploit those connections to enhance the experience of everyone concerned? And how can a corporate identity be given life in paint and steel?

Few of these answers can be quantified, and while the exercise does employ some analytical elements, the recommendations are usually an informed but intuitive leap. Staid old companies like Northern Pacific had not typically employed this kind of right-brain thinking, and it's a tribute to the executives and directors that they supported it in 1952.

Loewy's proposal was delivered to the railroad by late September 1952, and Macfarlane approved it a week later. The designers would be responsible for the exterior color scheme and for complete interior decoration of cars already on order from Pullman and Budd. They would also devise an interior scheme for existing lightweight cars "to harmonize with present carpeting, upholstery, etc., where such elements must remain unchanged" by a railroad that, despite its capital expenditures, wanted to contain costs as much as possible. (Loewy's firm eventually redecorated these cars completely as they came up for routine shopping.)

Although in the Loewy makeover the exteriors of the 1948 observation cars

would lose their *Club*-series names in favor of just their numbers, the new interiors more than made up for that.

Most notable in the train's interior were the dining cars—part of Loewy's original 1952 contract—and the Traveller's Rest buffet-lounges of 1955. The diners lent an air of '50's modern sophistication to complement NP's cuisine, which had long been considered the best in the Northwest. But even as he went about providing a refined dining experience for the passengers, Loewy didn't forget the NP's figurative bread-and-butter: freight.

Bulkheads in the cars were adorned with woodcarvings symbolic of Northwest industries, including mining, oil, lumber, and fruit. The carvings said something about the railroad's primary mission, and they made traveling businessmen feel at home. They also said something about the Loewy firm, whose talent could meld themes of heavy industry to the urbane surroundings of a linen-and-china dining car. (Another refined touch: Northern Pacific departed from the railroad tradition of written orders in its dining cars. Its waiters took verbal orders, "just like in any first-class restaurant," NP said with studied nonchalance.)

Traveller's Rest—the theme applied in NP's 1955 Como Shops rebuild of six NP-owned coach lounge cars—was another triumph. Themed buffet-lounge cars had become a staple of postwar streamliners—a response to greater numbers of families and other budget-conscious travelers who might take their breakfast and lunch in such cars. The railroads liked the lounges because their minimal staffing requirements yielded higher margins than the more personal service of a diner.

Vice President-Traffic F. J. Berry had seen all of his competitors' lounge cars by early 1954, and he was particularly taken with Great Northern's ranch-theme affair. By contrast, he noted in an internal memo that NP's lounge "cannot be considered attractive . . . I always get back to one thought—that we should use a theme making the most of our historical background, such as the 'Route of Lewis and Clark'."

Loewy's firm ran with it. From a tourism standpoint, the West was hot stuff in the 1950's. Westerns were among the most popular films and television shows, and families were flocking to dude ranches for a real-life "frontier" experience. Moreover, NP was built largely along the trail first blazed by Lewis and Clark, and America was observing the sesquicentennial of the expedition. An explicit association with the Corps of Discovery would invite passengers to share the wonder of those storied men who beheld an Eden at dawn.

True to form, Loewy's people went right to the source for inspiration. They had already swarmed over every inch of the *North Coast*'s route, but now they went to the American Philosophical Society in Philadelphia to comb through the journals of the explorers.

In an entry from September 1805, Lewis first wrote of a favored campground at the foot of the Bitterroot Mountains near Missoula, a place he called Traveller's Rest. Having found their name, the Loewy associates went on to cover the walls with a mural depicting the explorers' trail, and to decorate the car with peace pipes, flintlock muskets, and a variety of other artifacts. When Loewy's people were finished, there was no mistaking which railroad you were on.

But the Loewy firm's greatest contribution was the work of the master himself, the train's exterior color scheme. In the Jefferson River canyon, east of Cardwell, Mont., Raymond Loewy sat contemplating one of those pristine landscapes so common on the NP. A mountain of dappled trees and bare granite was reflected in the river, and NP's tracks ran alongside. Loewy returned to the spot under a full moon, when the forest had taken on a deeper and more mysterious hue, and the granite seemed white as snow. Remembering the trees by day and night, he went to the studio and designed the new *North Coast Limited* two-tone green livery. Applied from headlight to markers, it was a poem in paint, an ode to the great Northwest.

Shortly before his recommendations were presented to the board of directors, Loewy wrote to Zinsmaster, "I hope these gentlemen will be impressed by . . . the aesthetic merits of our suggestions."

TOP-OF-THE-WORLD FEELING

Even as Loewy and his associates began their work in 1952, Macfarlane's other changes were under way. The board of directors approved the purchase of Vista-Domes in September, and the train's schedule was shortened to 45 hours two months later.

As anticipated, some on-line cities were miffed at the new schedule, and the governor of Idaho felt strongly enough to write an official letter of protest. Many stops were now relegated to wee-hours status or dropped from the timetable altogether, though they would now be served by the *Mainstreeter*, which would assume the *North Coast*'s numbers, 1 and 2 (the *North*

Traditional Name for a Modern Train

Inaugurated on April 29, 1900, the *North Coast Limited* in the 1950's had the oldest name of any train in the Northwest. NP's ad agency thought it was *too* old, and repeatedly urged its replacement. "North Coast Limited is confused with many other railroad names which also employ the term 'North'," the agency said. But over the years, it recommended several names that were also liable to be confused with other trains.

The suggested *Jefferson*, for example, sounds like Pennsy's *Jeffersonian*. The unwary might have confused *North Shore Limited* with New York Central's *Lake Shore Limited*. *American Eagle* was dangerously close to the name used by Missouri Pacific for an entire fleet of trains, and *Oriental Express* would doubtless have made GN uncomfortable, since its pre-*Empire Builder* flagship was the *Oriental Limited*.

Great Northern President John M. Budd was in fact quite distressed to learn of the 1954 *North Coast Zephyr* suggestion. As co-owner of Burlington, along with NP, Budd was within his rights to protest that "the North Coast Limited equipment does not match other Zephyr trains being operated by the Burlington, and I think it would be a mistake to deviate from these well-known standards." *Western Zephyr* was also suggested at one time, as was *West Wind*, which is nothing more than the English translation of the Greek *Zephyr*.

Other names suggested over time included *Coaster*, *West Coaster*, *North Coaster*, *North Coastliner*, *Northliner*, *Super North Coast Limited*, *Super Mainstreeter*, *The Monad*, *Westerner*, *Plainsman*, *Forester*, *Timberman*, *Pathfinder*, *Adventurer*, *Lewis and Clark*, *Puget Sounder*, *Yellowstoner*, *Horace Greeley*, and *General Custer*.

In the end, of course, all the suggestions were rejected, and the *North Coast Limited* name survived for 71 years (almost to the day) until the advent of Amtrak on May 1, 1971.—*Peter A. Hansen*

NORTHERN PACIFIC

Connecting partners Burlington Route and SP&S owned their shares of *North Coast* cars, evidenced by the CB&Q initials on the two closest sleeping cars.

Coast became 25 and 26). It was the price of meeting the faster competition, and some communities benefited.

In what must have been music to Macfarlane's ears, he received several letters like the one from Draper's Department Store in Yakima, Wash.: "The new schedule will enable our buyers and officers to again use the Northern Pacific in place of other lines that adopted fast schedules . . . several years ago." Though the new timings weren't quite as fast as some of the competitors, NP believed its scenery and onboard amenities compensated for the minor differences.

Budd delivered the first domes in August 1954, and the entire *North Coast* pool of 20 domes (2 coaches and 2 sleepers per trainset), arrived by October. Fourteen of the cars were owned by NP, four by the Burlington (owned by GN and NP, and operator of the train Chicago-St. Paul), and two by Spokane, Portland & Seattle (also owned by GN and NP, and operator of a Pasco, Wash.-Portland section).

The *North Coast* dome sleepers, which had 4 roomettes, 4 duplex single rooms, and 4 double bedrooms, were unusual—the only such animals besides the *Train of Tomorrow's Dream Cloud*, which spent its revenue-service life in parlor-car service; three Budd low-profile-dome sleepers built for the *Chessie*, which wound up serving Baltimore & Ohio, Seaboard Coast Line, and Amtrak; and the *California Zephyr* and *Canadian* dome observation lounge cars, which had sleeping rooms.

Few trains made better use of their domes than the *North Coast Limited*, and none besides the *CZ* had comparable scenery to work with. In the train's glory years, NP—unlike CB&Q, for instance—insisted the domes be separated by at least one flat-top car in order to preserve the view for the dome that followed. Clearly, NP understood that forward visibility was one of the things people liked about the cars.

There was nothing like a dome to impart a top-of-the-world feeling, and that sense was only heightened under the legendary Big Sky of Montana, with the primitive struggles of Lewis and Clark called freshly to mind. Cresting the Continental Divide on Homestake Pass and beginning the long descent into Butte, passengers felt closer to the heavens than the earth. If only for a moment, they shared the perspective of gods, and nothing in their daily lives seemed quite as impor-

From 4-8-4's to F9's

NORTHERN PACIFIC

Before their 1953 repainting into the Loewy livery, NP's passenger F units and cars wore an "uninspiring drab and olive green" with yellow accents, in evidence on No. 1 at Missoula.

The North Coast Limited always rated NP's prime motive power. During World War II, A-4 class 4-8-4's would pull the train between St. Paul and Livingston, Mont., while A-2's or A-3's would handle it between Livingston and Yakima or Easton, Wash. From Yakima or Easton, Q-5 or Q-6 heavy Pacifics took over. The pattern didn't change much after the war, except that 1943-built A-5's began making frequent appearances between St. Paul and Livingston, and occasionally as far west as Missoula. The St. Paul-Livingston run was 1009 miles (999 after a 1947 line relocation), among the longest in the U.S. for a steam locomotive.

The *North Coast* basically was dieselized overnight in 1947, when NP acquired its first passenger units, six 4500 h.p. A-B-B sets of Electro-Motive F3's, 6500-6505; set 6506 came later that year.

NP began using its "Main Street of the Northwest" slogan in 1948 advertising, and it began appearing on the flanks of passenger A units and freight B units that year. Also, in October 1948, NP made the first of several F-unit shuffles, changing sets 6503-6506 from A-B-B to A-B-A trios, converting the middle B unit to freight service and keeping the rear B as middle partner with newly bought F3A's (of the variety NP, among others, called "F5"). The other sets soon were similarly changed. NP later bought four new A-B-A F7 passenger sets, 6510-6513. By 1952, steam was rare on the *North Coast.* (NP also had two 1500 h.p. FP7's, 6600-6601, assigned to the St. Paul Division and normally used as single units on secondary trains.)

The usual operation with the F's was to change out locomotives in both directions at Livingston, site of NP's big diesel shop. Generally, during 1952-1970, passenger diesels operated on a 16-day cycle that involved all NP's mainline passenger trains, including locals 5 and 6 (discontinued in 1960) and 3 and 4 (off in 1967), plus Seattle-Portland trains 407-408. In 1959, the cycle put an average of 613 miles per day on a unit. After finishing a cycle, a unit was given a 24-hour rest and maintenance, then put back on the westbound *North Coast.*

The passenger F's were delivered in a muted two-tone green livery with imitation gold striping, vs. NP's road freight diesel scheme of black and yellow. (Both had the "pine tree" nose decoration.) As on many roads, the passenger sets were rarely split up or mixed until 1957-1960, when NP gradually began using units individually. As a result, the B units in 1961 had 12-inch road numbers added to their rear flanks. NP slightly changed its historic monad emblem in this era, too, adding to "Northern Pacific" a third word, "Railway."

With the Loewy redesign of the *North Coast* came the first repainting of passenger F's—6506A-B-C in March 1953—into the train's attractive new two-tone green; the other passenger F's followed during that year. The first of NP's 1750 h.p. passenger F9's, in the 6700 series, were delivered in 1954 in the Loewy two-tone green. (Over the years, NP shuffled some of its 70 F9's [38 A's, 32B's] between freight and passenger work.)

When Amtrak was created in 1971, BN's former NP passenger F9's, renumbered to 9800's, worked the rerouted *Empire Builder* for a time before being reclaimed by BN and put into freight service, where they served for several years, some still wearing the NP two-tone green. A few ex-NP passenger F3's and 7's, by then in BN's 9760-9790 series, were also kept by Amtrak for several years, some repainted into silver, red, and black and given numbers in the 100's.—*Bill Kuebler*

Trying to Catch a Break with Braking

From 1956 until May 1962, the *North Coast Limited* employed electro-pneumatic braking (e-p), a complex and controversial system. NP used it exclusively on the *Limited*, beginning on November 16, 1952, when the train was renumbered from 1 and 2 to 25 and 26, put on a faster schedule, and given all lightweight cars.

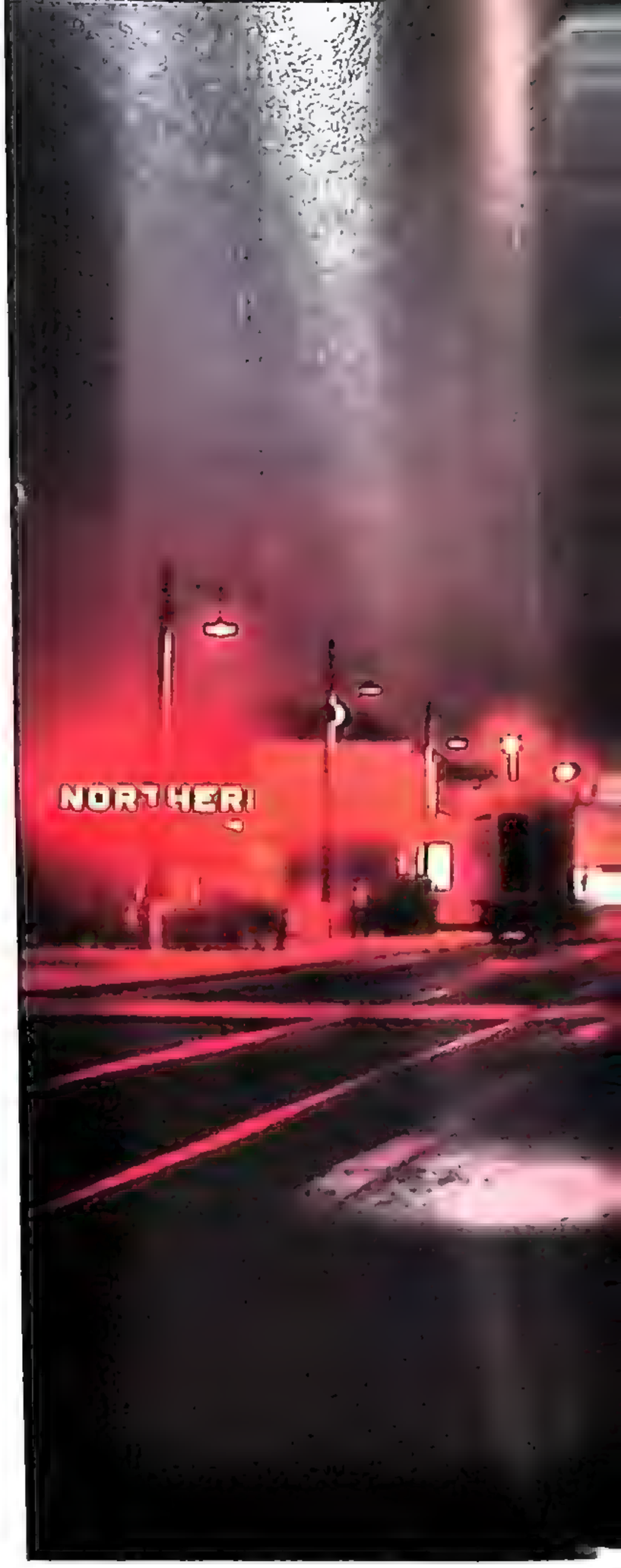
The system was prone to malfunctions, though, and crews complained about it, so it was discontinued in late 1952, only to be brought back in mid-1956 by NP's new superintendent of motive power, Jess Cannon.

By this time, NP had acquired F9's in its passenger-diesel fleet, and the A units were not equipped with controllers for the e-p system, although they did have all the required connections to operate with fully equipped locomotives and cars. Because the F9A's lacked the controllers, they could not be the lead unit for the e-p system to be functional. If an F9 was in the lead, the regular air-brake system had to be employed instead.

Cannon and the NP preferred the e-p system because it was very fast-acting and allowed engineers to delay brake applications by a substantial distance. An example: With a 14-car train running 70 mph, a brake application for a normal stop could be delayed by up to the full length of the train, about 14 seconds of time and 1400 feet of distance. This went a long way toward allowing the *North Coast* to have a faster schedule, which it needed to compete with GN's *Empire Builder*, whose route was shorter.

The e-p system was a possible contributing factor in a bad accident with train 25 at Granite, Idaho, in March 1962. NP denied that possibility, but that May the railway permanently discontinued use of e-p braking. The system's components were then gradually removed from rolling stock.

The need for electro-pneumatic controls is why F9A's almost never led the *North Coast*'s locomotive consists between mid-1956 and May 1962. Commonly, the sets were an F3A or F7A in the lead with a companion booster, and an F9A trailing. After May 1962, F9A's began leading as frequently as their quantity on the roster might suggest.–*Bill Kuebler*



tant as they once had thought.

But it wasn't just Homestake. Altogether, the *North Coast* traversed three mountain passes (Bozeman and Stampede were the others), all approached by grades ranging from 1.8 to 2.2 percent. The train crossed or passed within sight of 28 mountain ranges, and the entire route between Chicago and Puget Sound followed or crossed 48 rivers, with 1406 waterside miles—nearly two-thirds of the distance.

All this and Yellowstone Park, too, just 54 miles south from NP's shop town of Livingston, Mont. When passengers finished their trip, they felt like they had been somewhere, and they had.

A century and a half earlier, Meriwether Lewis shuddered at the thought of crossing the Bitterroots, those "unknown, formidable, snowclad mountains." For riders on the *North Coast Limited*, they were just another part of a civilized and civilizing experience.

"SUE THE STEWARDESS"

Not all the pretty sights were on the outside of the train. June 1955 saw the inauguration of stewardess-nurse service, and the program was an immediate success. A few railroads had employed such female crew members since the 1930's, but the emphasis had usually been on the "nurse" part of the job title. NP's female crew were required to be registered nurses, but by the mid-'50's, and thanks largely to the airlines, the term "stewardess" had taken on a new connotation. Like their airborne colleagues, NP's stewardesses were young, good-looking, and subject to height and weight requirements.

It was a conscious effort to lend a more youthful image to an industry increasingly regarded as passé, and to soften the gruff, masculine impressions held by many. But the stewardess-nurses were also important members of the crew, responsible not only for the traditional task of assisting traveling parents, but also serving as tour guides in Traveller's Rest and in the domes.

"You should bear in mind," a training manual said, "that your major duty while on the train is to endeavor to create a friendly atmosphere, look after the comfort of the passengers, and arrange to make their journey as pleasant as possible . . . Complete rounds of the train should be made approximately every hour while you are on duty . . . Be sincere and remember, good salesmanship means more passengers for the Northern Pacific Railway."

The stewardesses, in fact, became central to NP's advertising pitch. "Sue the Stewardess" began appearing in print ads almost immediately, and passengers often asked for her by name when they boarded. An Auburn (Wash.) woman was disappointed to learn that Sue was a model hired by the ad agency, and she wrote Macfarlane to say "you have just as much beauty and poise among your own employees as any professional model," and to "suggest that you ride your *North Coast Limited* sometime and look over the beautiful young women in your employ."

Sue didn't just attract passengers—she attracted other Sues. Joann Peduzzi was a nurse in Pittsburgh's Mercy Hospital when she saw one of the ads in a magazine. She was young and unattached (an NP stewardess had to be

RON LUNDSTROM

The westbound *North Coast* calls in Spokane March 26, 1967 (above). In Seattle on September 18, 1957 (right), crewmen chat before No. 26 leaves King Street, the station NP shared with GN. UP and MILW used Union Station, seen above the B unit.

JOHN DZIOBKO

single), so she contacted the railroad, traveled to Chicago for an interview, and hired on for the adventure of her young life. Never having been to the West before, she "fully expected to see cowboys and Indians, and had no idea what was in Seattle." Like most of her colleagues, Peduzzi treasures the memories of those years, and Geraldine Yanta, who once roomed with Peduzzi, says "most of the girls thought it was really rather romantic."

The allure of distant places wasn't the only romance the stewardesses experienced. At least two of them found their husbands among the male crew

ROBERT P. SCHMIDT

NCL Stewardess-Nurse
Ann Gribble, 1970

members on the *North Coast*, including Yanta, who married conductor Ivan Adams. Lorain Nygaard and conductor James Taylor were even married *aboard* the train before its afternoon departure from Seattle's King Street Station—and they sent an invitation to Macfarlane. (His congratulatory telegram offered the wish that "your journey though life always be as smooth as a journey aboard the Vista-Dome North Coast Limited.")

Macfarlane took a great deal of interest in the stewardess-nurse program, as he did with all aspects of the train's operation. Gerry Yanta once entered a car to find a man in a suit on hands and knees, peering into the corner near a bulkhead. He straightened up and faced her—it was Macfarlane, making sure the car had been cleaned to his satisfaction.

He ran a tight ship, but that didn't mean the stewardesses didn't enjoy themselves. One stewardess made her last run in 1956, and the crew in Traveller's Rest asked her what she'd like as a going-away present. She really wanted to have a drink, but alcohol was against the rules. The lounge attendant disappeared for a moment and returned with a teapot . . . filled with beer. The ruse worked just fine until the train's motion stirred up the contents of the pot, and the foam came gushing from the spout. A few furtive wipes with a towel cleaned up the indiscretion.

Youthful stunts aside, the stewardesses had serious work to do, and on no occasion were their medical skills more needed than on March 2, 1962. Train 25, the westbound *North Coast*, left the rails on the approach to a bridge over Granite Lake in Idaho. The locomotives went through the ice and sank into the lake, killing the engineer and fireman. Some of the cars also slid down the steep embankment, but none entered the water. Incredibly, no passengers were killed, and stewardess-nurse Gladys Stewart performed triage and administered first aid at the scene. According to the local police chief, she "had everything under

Marring the *North Coast*'s all-green look are stainless-steel Burlington Route E units, RPO, and Slumbercoach as No. 25 roars through Brookfield, Ill., in 1960 near the start of CB&Q's Chicago-St. Paul leg.

J. DAVID INGLES

ROBERT P. OLMSTED, AL CHIONE COLLECTION

The *North Coast* sails in to Chicago Union Station on the CB&Q to end its 2319-mile run from Seattle in May 1958. Only two cars had the wide white area on the tail: NP 390 (above) and CB&Q 483 (briefly).

control by the time we arrived."

The railroad valued its female crew, both for their marketing appeal and their nursing services. In fact, when Gladys Stewart arrived in Seattle at the end of her star-crossed run, she found a telegram from her father in Scotland, advising that her mother was gravely ill. She asked for time off, and it was granted by Macfarlane personally—with pay. The extended leave and the pay were contrary to NP's policy, but Macfarlane had a heart to match his big expectations.

SIC TRANSIT GLORIA

With the addition of stewardesses and the Traveller's Rest cars in mid-1955, the *North Coast* achieved its zenith. For the next four years, until stainless-steel Slumbercoaches entered the consist (pooled with those on CB&Q's *Denver Zephyr*), the train was an unbroken string of Loewy's two-tone green. The elegant observation-lounge-sleeper tail car was discontinued in 1967, replaced by mid-train dome sleepers rebuilt with lounge tables upstairs. After the Burlington Northern merger of 1970, the *North Coast*'s consist would be diluted occasionally with cars from the other BN roads, yet the train carried on until the advent of Amtrak. The service had a pale revival as the *North Coast Hiawatha* on a slightly modified route, but it was among several Amtrak long-distance trains axed in the massive cuts of 1979.

In its glory years, though, Northern Pacific's finest was as good as anything on rails.

Geraldine Yanta left her stewardess job in 1958, about the same time she married Ivan Adams. He continued to work the *North Coast Limited* with a same-day round trip between Missoula and Butte, Mont., and Gerry would sometimes go along as a passenger. Waiting for the return trip, she and Ivan would watch from the Butte depot as No. 25 crossed the Divide at Homestake and descended the 9 miles into town. It took several minutes for the train to wind its way down the slope in the late-afternoon light, and the pleasure of watching it was equaled only by the thrill of the passengers on board.

She's never quite forgotten the sight, and she hasn't lost her NP pride, either. She still believes "it was the most gorgeous train you ever saw." ■

Dr. Hooten and his SLEEPY HOLLOW SEATS

The leading line of postwar coach chairs blended furniture-making tradition with modern science

BY **CARL R. BYRON**

THE FLOOD OF NEW STREAMLINERS over America's railroads after World War II created reams of advertising for public and industry consumption. Terms such as "Diesel-Electric," "All Air-Conditioned," and "Sleepy-Hollow Seats" were recognized throughout the nation. Half a century later, diesels and a/c are still with us, but the development and promotion of Sleepy-Hollow seating—the era's most widely used line of coach chairs—has faded into distant memories and yellowed advertisements.

More than a visit to the postwar period is necessary to get to the "bottom" of the Sleepy-Hollow seating story. Its true beginnings date back another century and a quarter.

In 1826, five brothers—Ben, Levi, Seth, Walter, and William Heywood—founded the Heywood Company in Gardner, Mass., to build wooden chairs. Through the 19th century the firm prospered, helping Gardner, 64 miles west of Boston, earn its nickname "Chair City of the World." Numerous chair and furniture factories dotted the city, but when Heywood merged with rival chair manufacturer Wakefield Rattan Company in 1897, Heywood-Wakefield became by far the largest. At its peak in the wartime early 1940's, the firm had 1500 local employees and more than 5000 in seven plants worldwide.

Merger partner Wakefield Rattan had been founded in 1844 by Cyrus Wakefield in the village of South Reading, 10 miles northwest of Boston. Wakefield was so successful and influential that in 1868 the village in-

Like so many postwar trains, the *Golden State* had Sleepy-Hollow seats. Unlike the model 830C (right), these 825C's had leg rests that were attached to the seat ahead.

INSET: LEVY HEYWOOD MEMORIAL LIBRARY; MAIN PHOTO: ROCK ISLAND LINES

North Station, Boston, March 29, 1944: Dr. Hooten bends over to read his chair's measurement of Joan Craigie, while Florence Fitzpatrick is checked for height.

LEFT: LEVY HEYWOOD MEM. LIBRARY; ABOVE: BOSTON PUBLIC LIBRARY, BOSTON & MAINE COLL.

corporated itself as the Town of Wakefield. By then the growing firm was manufacturing railroad and streetcar seats covered with rattan—the most durable and comfortable material then known. By the early 20th century, Heywood-Wakefield was a major manufacturer of railroad, streetcar, and rapid-transit seating.

With Laconia Car Company in Laconia, N.H., building wooden passenger cars by the hundreds starting in the 1870's, and Osgood Bradley (later part of Pullman-Standard) of Worcester building steel cars in even greater numbers through the mid-1950's, there was constant demand for railroad seating. Ultimately, more than 164,500 square feet of H-W factory floor space was devoted to transportation seat manufacture.

Red or green plush gradually replaced rattan seating by World War I, but orders for walk-over commuter, rotating coach, or plush parlor-car seats continued until the Great Depression. Orders picked up again in the mid-to-late 1930's—this time to equip the first generation of streamlined trains.

THE BRAINS BEHIND THE SEATS

In early 1944, Heywood-Wakefield developed an association with Dr. Earnest A. Hooten, Chairman of the Department of Anthropology at Harvard University. Building upon Dr. Hooten's work with the U.S. Army Air Corps to provide comfortable seats in military applications, the goal was to create the most comfortable seat possible for the average American traveler.

To this end Dr. Hooten created a chair in which volunteers would sit and have their various body measurements easily recorded. "Hooten's Chair," as it was immediately nicknamed, was placed in the waiting room of Boston & Maine's North Station in Boston. To ensure a broad sample, the chair was subsequently moved to the Chicago & North Western Passenger Terminal in Chicago. Ultimately, 3867 people were measured.

Beyond the technical data, some minutia developed as well. More Chicago women wore high heels than their Boston counterparts, but were more apt to remove them during travel. Proper Bostonian ladies were shocked by their Chicago compatriots' informal behavior!

Dr. Hooten tabulated the voluminous results in *A Survey of Seating*, published in 1945 by Harvard University Press. These measurements were used not only to create Heywood-Wakefield's Sleepy-Hollow seating, but also were accepted as standard design dimensions by the Car Construction Committee of the Association of American Railroads.

In addition to Dr. Hooten's work, H-W performed its own seating analysis. In the words of a 1946 trade ad:

"Sand molds were made into which persons of different weight and stature were seated. The imprints left in the sand were carefully preserved, studied and tabulated. Then, taking the Hooten standard measurements, and building around them a cushion copied from the sand imprint, . . . [the] Sleepy-Hollow coach seat was created. . . . Its answer lies in the channeled cushion where rubber of varying density 'resists,' or 'gives way' to the body weight."

One of the first orders for Sleepy-Hollow seats was from the B&M and Maine Central railroads for their new Pullman-Standard coaches to re-equip the *Gull*, *State of Maine*, and *Pine Tree*

"Sleepy Hollow®"

Limited services between Boston and Portland/Bangor, Maine. Other early orders came from Baltimore & Ohio, Chicago & Eastern Illinois, and Great Northern.

When introduced in 1945, Sleepy-Hollow seats had several uniform features besides the basic dimensions predicated on Dr. Hooten's study. They had a rigid, welded steel frame, fabricated steel armrests, and stainless-steel trim. The rubber-filled seat backs were "easily detachable," and the seat cushion was a spring-supported rubber "bun." Options included a rotating or fixed base, multi-position reclining mechanism with fingertip control, folding or fixed center armrest, and both foot and/or leg rests. Even a built-in radio speaker with an individual fingertip control in each side armrest was offered.

No evidence has surfaced indicating the radio option was ever ordered, although advertising implies it may have been installed in the General Motors *Train of Tomorrow* seats. The thought of 44 to 60 different blaring radios—potentially with two different stations per seat pair—likely made even the most pro-passenger railroad look askance at this feature.

H-W offered Sleepy-Hollow seats in several styles. The deluxe twin coach seat was Model 820C. The Models 820CD and CDS were double- and single-seat versions with shorter seat backs especially designed for dome-car use. Model 825C was nearly identical, except for a spring-loaded calf rest that dropped down from the seat back ahead for "day-nite" travel. The Model 820P was the single-chair parlor-car design. Also available was the Model 283, a smaller, tubular design with a tapered back for commuter use.

HEYWOOD-WAKEFIELD'S FINEST HOUR

By the late 1940's, with its Sleepy-Hollow line in full production, Heywood-Wakefield dominated the passenger-car seat industry. The 1946 *Car Builders' Cyclopedia* lists two other suppliers: Transportation Seat Company of Mansfield, Ohio, and Coach & Car Equipment Corp. of Chicago. The 1949 *Car Cyc* lists only H-W.

When Hale & Kilburne Co. of Philadelphia, a competitive seat manufacturer, ceased operations, Heywood-Wakefield acquired H&K's dies and fixtures. In a classic display of serendipity, back in 1912 H&K's general manager resigned and struck out on his own. His name: Edward G. Budd, in whose company's stainless-steel passenger cars tens of thousands of Heywood-Wakefield seats would be installed between 1934 and 1976.

As the passenger-car business began its long decline circa 1950, H-W continued to promote its Sleepy-Hollow line. However, the moniker by implication was now extended to cover H-W's entire railroad passenger-seat line, not just the specific models mentioned in the earlier promotions.

Concurrently, the Sleepy-Hollow Model 830C Leg Rest coach seat superceded the Model 825C. The leg-rest portion of the seat was now attached to the front of the seat frame, and could rotate under the seat for passenger entrance/exit, or above it when rotating the twin seats. Other models remained unchanged except for the addition of an optional adjustable head-rest feature, introduced in 1953.

Sleepy-Hollow designs were purchased nationwide. Southern Pacific used them on the *Sunset Limited*, as did Union Pacific in numerous chair cars on its *City* trains. Wabash's *City of Kansas City* had Sleepy-Hollow parlor-car seats, and Milwaukee Road used them in the *Olympian Hiawatha*'s full-length domes. Other customers included Canadian National, Canadian Pacific, Chesapeake & Ohio, Erie, Katy, Monon, and Nickel Plate. It was Heywood-Wakefield's finest hour.

Like the passenger train itself, H-W fell on hard times by the early 1960's. It endured a consistent decline in Gardner until June 13, 1979, when the plant closed and its contents were auctioned off. The buildings remain, converted to rental space and low- or moderate-income housing. So, too, remain the Henry Heywood Hospital and Levi Heywood Memorial Library, both public memorials to the effect wrought by 153 years of Heywood and Heywood-Wakefield Co. presence in Gardner.

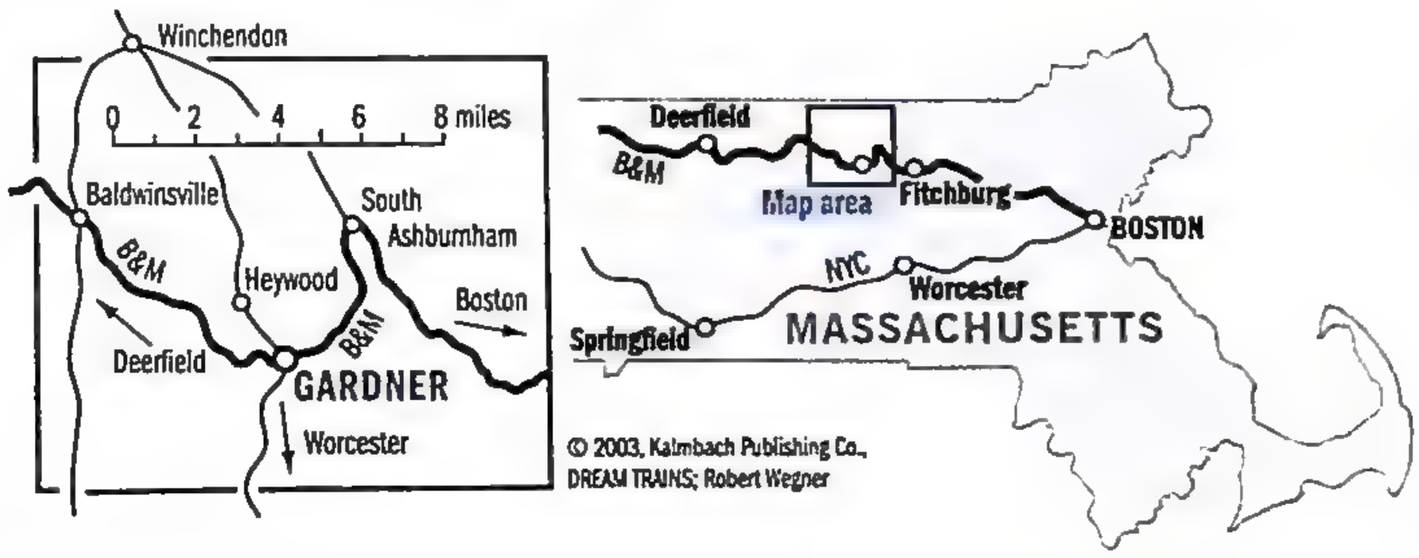
In 1992, a Miami Beach, Fla., company purchased the rights to the Heywood-Wakefield name and eagle logo from the U.S. Bankruptcy Court. Today, the firm is reproducing "moderne" Heywood-Wakefield hardwood furniture designs from the 1930's and '40's. Appropriately, the line is marketed under the Streamline brand. ■

The Heywoods' Railroad Influence

In 1845, the Fitchburg Railroad opened between Boston and Fitchburg, Mass. Its promoters' next goal, under the Vermont & Massachusetts Railroad banner, was to extend west 56.5 miles to Greenfield, Mass., on the Connecticut River. The shortest, easiest route went from Ashburnham directly to Baldwinville, passing several miles north of Gardner. Levi Heywood was incensed at the prospect of Gardner being bypassed, and fought to force the V&M to loop through the city.

Heywood's 1854 success is evidenced by the extraordinarily sharp curve on the Boston & Maine's Fitchburg main line in South Ashburnham, 4.8 miles east of Gardner. That was where the construction crews redirected their efforts toward Gardner, and the "South Ash" curve remains a monument to Levi Heywood's tenacity and political influence.

Twenty years later, Levi Heywood and his son, Charles, were backers of the Boston, Barre & Gardner Railroad, running from Worcester, Mass., to Peterborough, N.H. The line passed beside the H-W factory at milepost 27.6, where a small passenger shelter stood, named simply "Heywoods." The line ultimately became B&M's Peterborough Branch, and passenger service lasted until 1953. North of Heywoods, the line was abandoned in the 1970's and is now a bike trail. In 1974, B&M sold the Worcester-Gardner portion to the Providence & Worcester, which continues to operate it today.–*Carl R. Byron*



Dream Trains

PHOTO SECTION

Great Northern was the last major road in the Northwest to go for dome cars, but it did so in a big way for its *Empire Builder* in November 1953 with a 22-car order from Budd for 16 coaches and 6 full-length *View*-series "Great Dome" lounges. In an 8x10 transparency from Burlington Northern Santa Fe's archives, thought to be taken east of Shelby, Mont., *Glacier View* and its flat-top compatriots are posed with another Montana symbol, a fly fisherman.

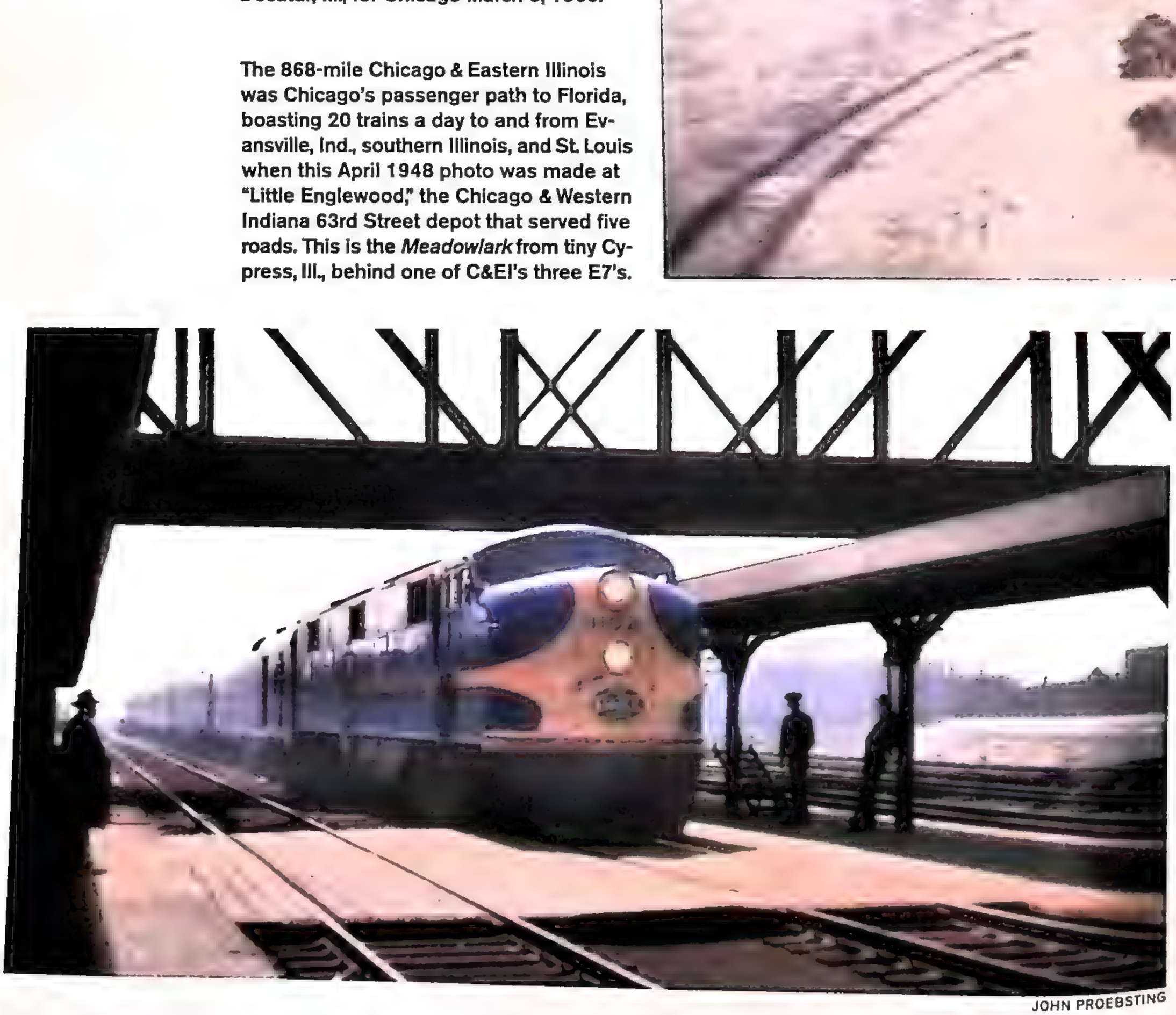
GREAT NORTHERN
EMPIRE BUILDER
GLACIER VIEW
C.B.&Q
1390

PHOTO SECTION

Lonely Budds: Of the 23 U.S. original buyers of Rail Diesel Cars, 7 had only a single example (and 5 others only two each). One was 554-mile Duluth, South Shore & Atlantic, whose all-coach-model RDC1 No. 500, as train 2, is revving up out of Marquette, Mich., in July 1956 on its 166-mile run from Ishpeming to St. Ignace. DSS&A sold the car to Canadian Pacific in 1958.

Wabash's 1950 St. Louis-Chicago Budd domeliner *Blue Bird* (lower right) came as a six-car train, but when parlor-seat demand exceeded what observation lounge 1601 could provide and Budd was booked up, Wabash turned to Pullman-Standard for a dome parlor, 1602, in 1952. They're bringing up the rear as the train departs Decatur, Ill., for Chicago March 3, 1960.

The 868-mile Chicago & Eastern Illinois was Chicago's passenger path to Florida, boasting 20 trains a day to and from Evansville, Ind., southern Illinois, and St. Louis when this April 1948 photo was made at "Little Englewood," the Chicago & Western Indiana 63rd Street depot that served five roads. This is the *Meadowlark* from tiny Cypress, Ill., behind one of C&EI's three E7's.



JOHN PROEBSTING

JAMES R. WICHMAN

RICHARD R. WALLIN; AL CHIONE COLLECTION

PHOTO SECTION

JOHN DZIOBKO

Baldwin VO1000 switcher 9379 pulls Burlington's recently arrived 14-car *Denver Zephyr* out of Chicago Union Station in August 1964 for turning and servicing at the yard. The *DZ*, re-equipped in 1956, was one of the era's few moneymakers.

Was there a livery on an Alco PA prettier than Southern Pacific's *Daylight* colors? With the *Shasta Daylight*'s signature big-window cars in tow, three Alcos climb out of Oakridge, Ore., with No. 9 in May 1958.

Some would favor the Rio Grande (opposite page) in a PA color-scheme contest. Bumped from the *California Zephyr* by EMD F units, one of D&RGW's four PA's, 6003, has two F's with it as they make the 10-minute sightseeing halt in train 1's namesake Royal Gorge in September '63.

DAVID W. SALTER

DAVID W. SALTER

PHOTO SECTION

Oh, to have been in Grafton, W.Va., on October 16, 1954. Leaving town is Baltimore & Ohio's all-first-class flagship, the eastbound *Capitol Limited*, apparently detouring through this coal-route hub on its way from Chicago to Washington. On the rear end is buffet-lounge-observation *Wawassee*, one of four built for Chesapeake & Ohio by Pullman-Standard in 1950 but never delivered, taken instead by the B&O. Seven cars ahead is one of B&O's three Budd-built dome sleepers, acquired from C&O in 1950; these and B&O's two P-S dome coaches—all of a special low-profile design in deference to the road's tight clearances—were the only dome cars in the East. Adding to the scene are a steam locomotive on the northernmost track and a four-unit set of Baldwin "Sharknose" diesels ready to head west with a freight.

BILL PRICE; AL CHIONE COLLECTION

PHOTO SECTION

Since their trains served a vast, interconnecting network, many modern cars of Missouri Pacific and subsidiary Texas & Pacific were labeled simply "The Eagle." Only the final "E" is visible on the coach trailing older heavyweights as T&P No. 8, the *Westerner,* loads at El Paso for Fort Worth, circa 1953. The *Westerner* carried an L.A.-Dallas sleeper and originated coaches for New Orleans and Fort Worth.

Arriving in St. Louis on an April 1956 morning, the *Texas Special* (lower right) out of San Antonio pulls east by Union Station before backing in. Up front are two Frisco E7's; like two of partner Katy's, they're lettered for the train, with dual emblems. The *Special* changed railroads at Vinita, Okla., in the wee hours; it carried through cars from Fort Worth, and to Kansas City, Chicago, Washington, and New York.

Carrying the name of fictional publicity figure Phoebe Snow is Lackawanna's top Buffalo-Hoboken train, seen at Stroudsburg, Pa., on June 6, 1954. The train, so named when DL&W got 38 new ACF cars in 1949, made the 396-mile run in 8 hours. After the 1960 Erie merger, Phoebe's name was applied to a Chicago train.

FRED KERN; AL CHIONE COLLECTION

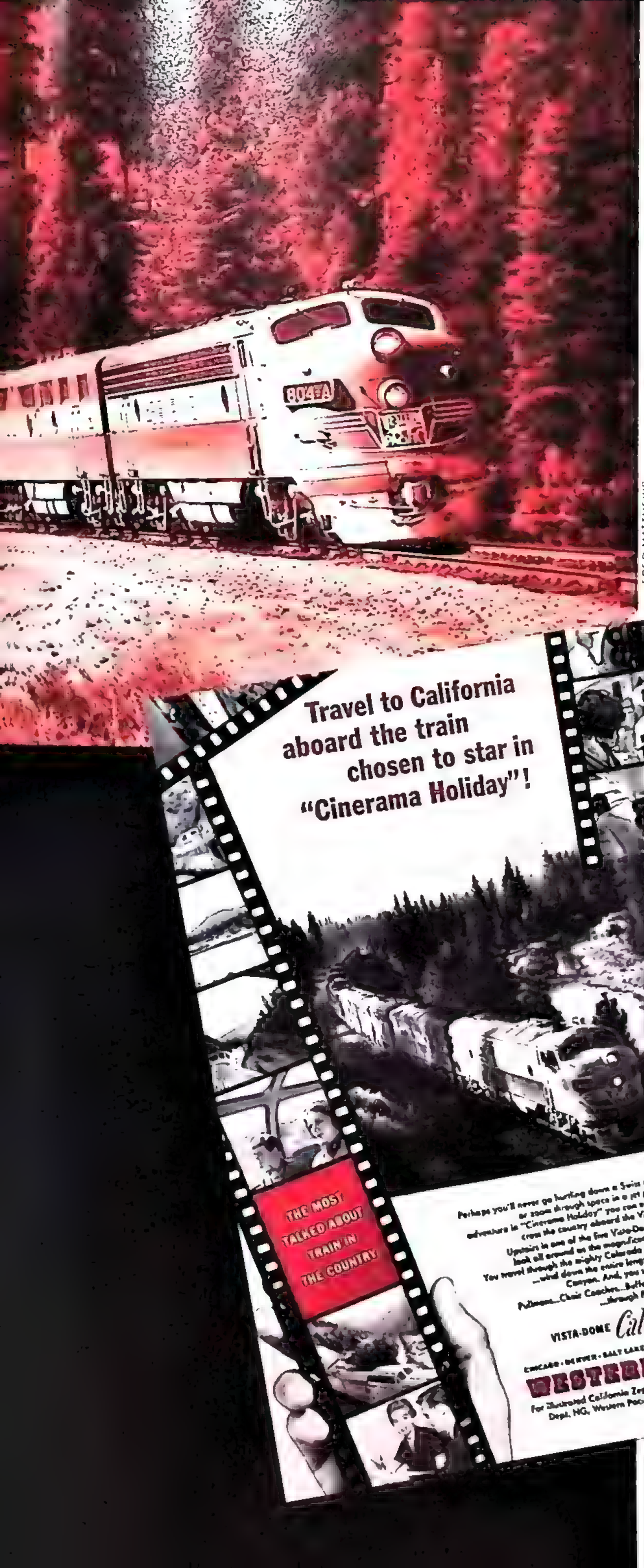
LINN H. WESTCOTT

FRED SCOTT; AL CHIONE COLLECTION

WHEN CINERAMA RODE THE C.Z.

The famous *California Zephyr* starred in one of the first super-wide screen movies

BY **DAVID LUSTIG**



Future film star FP7 804-A leads the *Zephyr* west at Williams Loop, east of Keddie, Calif., in 1952. An ad in *National Geographic* played on the train's movie role.

MOVIEGOERS had plenty of big-screen fare to choose from in 1955. They could pass their 50 cents through the little window at the front of the theater and buy a ticket to see William Holden and Kim Novak in the steamy *Picnic*, Frank Sinatra, Marlon Brando, and Jean Simmons in *Guys and Dolls*, or the everyman story of *Marty* with Ernest Borgnine. Then, of course, there was Fred and Beatrice Troller in *Cinerama Holiday*.

Who? Everyone knows Holden, Novak, Sinatra, Brando, and Borgnine. But the Trollers? And what is *Cinerama Holiday*?

Fred and Beatrice Troller

Cinerama Holiday didn't play everywhere, so even if you're old enough to have seen it when it was released, there's a good chance it might not have come to a theater near you. But if you saw it, chances are you remember it still.

One of the most sophisticated and technical filming processes of its day, Cinerama was, like 3-D movies with their wacky glasses, one of Hollywood's answers to the challenge of television. Although not introduced to the theater-going public until the early 1950's, Cinerama was the 1930's brainchild of Fred Waller, a motion-picture engineer at Paramount Studios.

As originally designed, the process photographed a scene with three cameras mounted together as a single unit and using a single shutter to record a wide-angle view roughly equivalent to human sight. Although standard 35mm film was used, each frame was 50 percent taller than the standard movie frame, and the camera was geared to run at a higher speed to improve resolution. Viewed on special curved theater screens encompassing 146 horizontal degrees and 55 vertical degrees, Cinerama movies were meant to make audiences feel as if they were immersed in the action they were seeing.

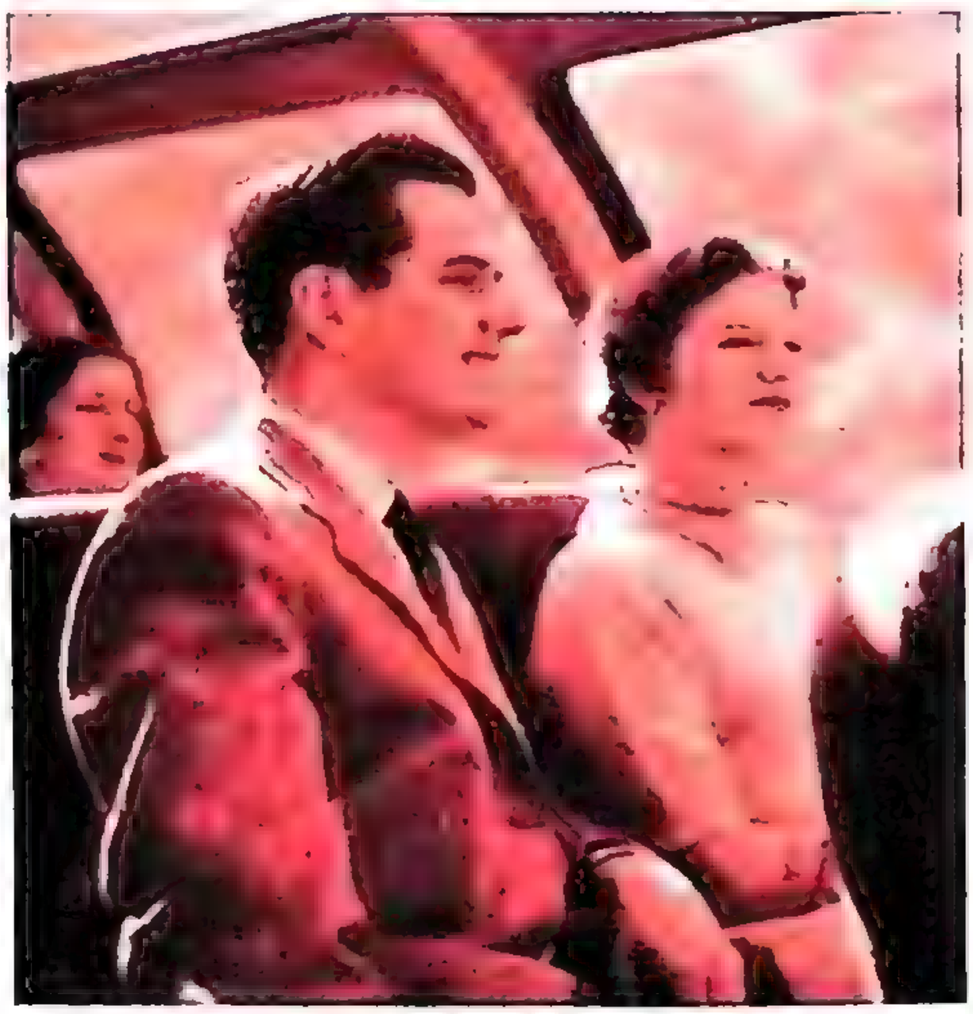
Cinerama Holiday was the second commercial film shot using the trademarked process, follow-

Production crew members check the plywood panel that replaced the locomotive's nose door; the rectangular opening above the curved camera lens was a window for cameramen.

Bill Hocker, of Louis de Rochemont Associates, stands on on a colleague's shoulder and 804-A's coupler as he holds a "take" board before the wide-angle camera.

WP p.r. man Art Lloyd and his wife, Eleanor, enjoy a moment in one of the Cinerama special's dome cars.

The 300-lb. camera (opposite page) is handled with care during one of its many moves from diesel to dome car.



ing 1952's *This Is Cinerama*. Produced by Louis de Rochemont, *Cinerama Holiday* was a tale of two real-life young couples, John and Betty Marsh from the U.S. and the Trollers from Switzerland, as they visited each other's native land. After touring westward across the country —including a side trip through Arizona on a motor scooter—the Trollers begin their return on the luxurious San Francisco-Chicago *California Zephyr*, one of the premier passenger trains of its day. Once in the Windy City, the Swiss couple would meet their American counterparts to compare notes before heading home.

The *CZ* was a natural choice for this wide-screen travelogue. With a schedule built around scenery, it was the first (1949) and best long-distance "cruise train." Its normal consist included a whopping five dome cars: three coaches, a lounge, and a sleeper-lounge-observation car.

Although filming was done on all three of the *CZ*'s sponsoring railroads—Chicago, Burlington & Quincy; Denver & Rio Grande Western; and Western Pacific—the majority of the work, according to retired WP public-relations man Arthur Lloyd, was done on the WP. Filming on the Rio Grande was primarily in scenic Glenwood Canyon, while CB&Q footage was confined to the Trollers' arrival in Chicago.

As with any Hollywood production, considerable behind-the-scenes effort was required. Rather than film aboard a regular *CZ* run, the producers arranged for a special train. Covering the *CZ*'s entire route, it was formed of six *CZ* cars (baggage, diner, two sleepers, dome coach, and dome observation), a standard sleeper, and a Western Pacific business car.

To ensure the clearest possible photography, the glare-proof, slightly tinted glass that was so handy in allowing regular *CZ* passengers their spectacular Vista-Dome view was removed and replaced with thin sheets of optically perfect Plexiglas panels, which were carefully cleaned each time the special stopped. Also, the first three pairs of seats on each side of one of the domes were removed to allow setting up the camera when shooting scenes through the windows.

Another Cinerama camera platform was set up in the nose of WP FP7 804-A so meets with other trains could be filmed. The regular nose door was replaced with a specially made version with a small window. Since the film crew on this part of the shoot had only one Cinerama camera—which weighed 300 pounds and cost $250,000—it was transferred back and forth as needed.

Cabling was laid throughout the train to con-

nect the movie equipment and lights to the special generators in the baggage car. Telephone lines kept everyone aboard in touch with each other. Movie-company trucks loaded with extra generators and spare parts were sent ahead of the special on a freight train, "just in case."

Aboard the special train were the Trollers; Otis Carney, the writer and producer in charge of this particular Cinerama unit; director Philippe de Lacy; cameraman Harry Squires; an additional two-dozen-plus movie production people; several WP employees to oversee and assist in the special operation; and the usual train, engine, and on-board service crews.

Filming began February 21, 1954, when the Cinerama camera caught the regular *CZ* departing Oakland. The special followed on the 22nd, with the camera in 804-A's nose dutifully recording the train moving through downtown Oakland and splitting CTC signals on the road. At Niles, the camera was moved back to the dome coach. The train overnighted at Oroville, Calif.

On the second day, photography began near Pulga to capture the meet with the westbound *Zephyr*. The special then backed to Bloomer to photograph the Trollers enjoying the beauty of the Feather River Canyon. A brief stop at Portola allowed the production crew to set up klieg lights in the lounge portion of the obs car for shots that evening as the mini-*CZ* headed east to Salt Lake City. At Portola, an impromptu snowball fight broke out among the cast and crew. On arrival at Salt Lake, the special and its film crew were handed off to the Rio Grande, which in turn forwarded it to the CB&Q in Denver.

Cinerama Holiday hit the big screen later in 1954 and was one of the biggest moneymakers of 1955. But Hollywood can be fickle. While the movie was a success, the expense of modifying theaters with the giant curved screen, multiple-speaker system, and special projection equipment limited the number of places in which Cinerama movies could be shown. There was also one big flaw: when projected, the lines of the three separate images were clearly visible.

The three-camera process limped along until *How the West Was Won* and *Best of Cinerama* were released in 1962. After that, the wide-screen concept with the Cinerama name was revamped using a single 70mm camera. A number of notable films were produced in that format including *It's a Mad, Mad, Mad, Mad World*; *The Greatest Story Ever Told*; and *2001: A Space Odyssey*. But the new process just didn't deliver the "part of the picture" experience the original technology, however flawed, provided.

Both Cinerama and the *California Zephyr* seemed full of promise when the two came together in 1954. Though both ultimately faded from the scene, they're remembered as symbols of the optimism and inventiveness of postwar America. ■

THE FRUGAL

How economical railroads kept up with the Budds and the Pullmans

BY **KEVIN J. HOLLAND**

CLASSIC TRAINS COLLECTION

When Monon's Lafayette shop employees finished reworking the interiors of the former U.S. Army hospital cars, as one man is doing on April 28, 1947 (opposite page), the cars looked like this (above).

THE DAWN OF THE POSTWAR ERA was frustrating for U.S. railroads. Wartime traffic had taken a punishing toll on even the newest equipment. The promise of new streamlined cars was tempered by labor disruptions and material shortages through much of 1946. Despite a construction capacity of 4500 cars a year, passenger-car builders were stymied by America's troubled conversion to a peacetime economy.

Settlement of a steel strike in early '46 cleared the way for raw materials to again flow to Pullman-Standard, Budd, ACF, and smaller builders. Construction of carbodies began in earnest, but disruptions in the supply of interior fittings and mechanical appliances led to a big backlog of car shells.

Foresighted roads such as Santa Fe, Rock Island, Missouri Pacific, and even little Chicago & Eastern Illinois—all of which had ordered cars before VJ Day—had to be patient, knowing their cars still would be among the first new postwar examples in service. The mighty Pennsylvania, with its own full-fledged production facilities and the ability to design and build from scratch, did so. Other lines, desperate for new cars but having not placed orders, took positions in the order books knowing that deliveries would be one, two, or even three years away.

And several railroads, many with a frugal bent, took another tack, rolling up their sleeves to skirt the costs and delays of brand-new cars by rebuilding old passenger stock as time, space, and budgets permitted.

INDIANA INNOVATOR

One such road was the Chicago, Indianapolis & Louisville, known by most people as "the Monon" for the Indiana town where its two main routes crossed. (In the early '50's it would officially become the Monon Railroad.) After World War II, the man at the Monon's throttle was John W. Barriger III. Never afraid to invest his roads' capital when and where warranted, the peripatetic Barriger also knew a bargain—and a publicity opportunity—when he saw one. As he sought to replace Monon's antiquated equipment and expand service after the war, Barriger faced at least a two-year wait for new cars. Instead, he turned to Uncle Sam, his Monon employees, and a top industrial designer.

The government had declared much of its wartime passenger-car fleet surplus. Most of the cars were the boxcar-like troop sleepers and kitchen cars [Winter 2001 CLASSIC TRAINS], but also available were some low-mileage hospital cars of conventional streamlined carbody design. Barriger's Monon scooped up 28 of these two-year-old Army Medical Department hospital cars for less than $16,500 each and sent them to its Lafayette shop for makeover.

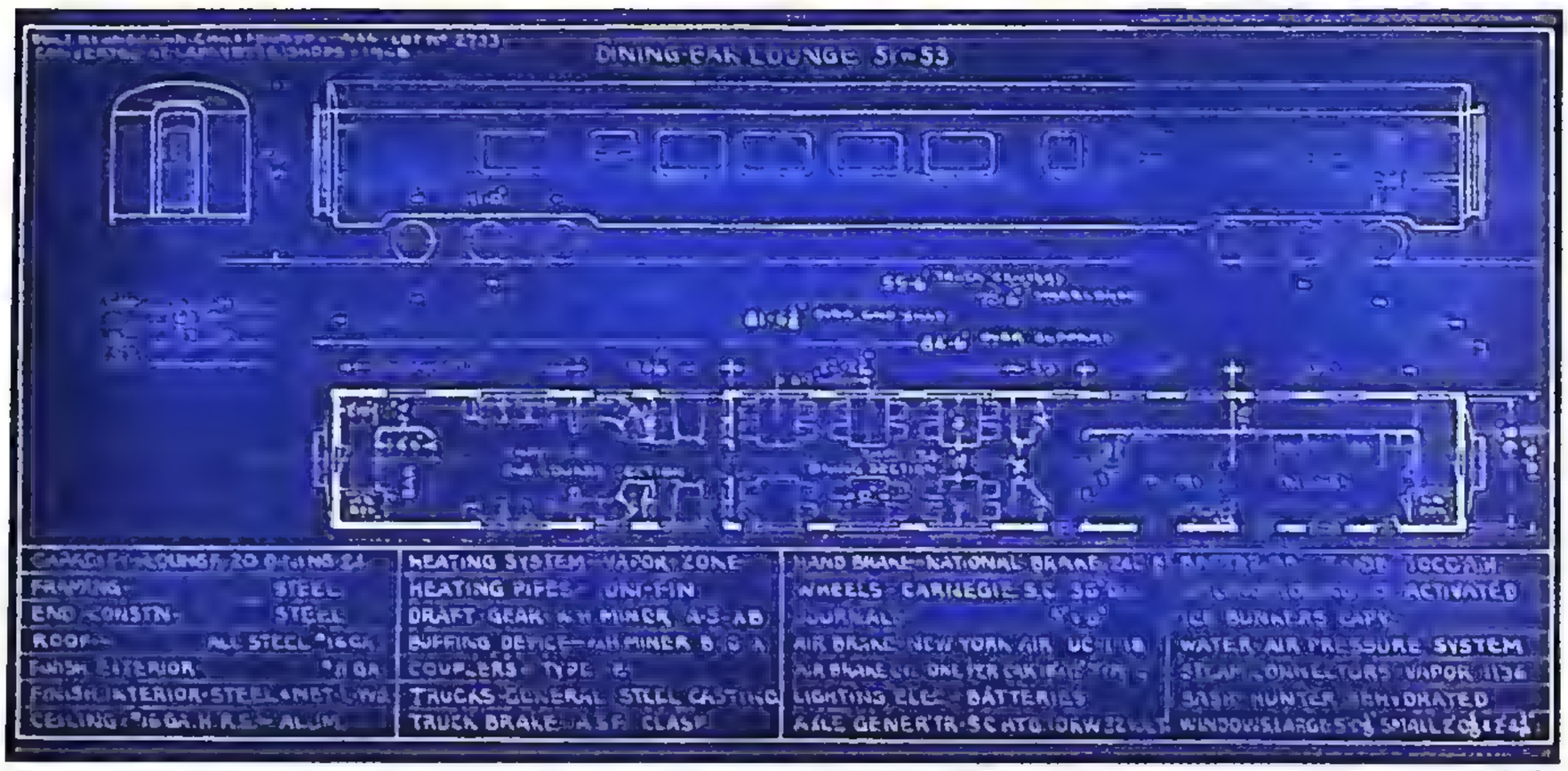
The ACF cars' six-wheel trucks, a throwback to heavyweight times, ensured a particularly comfortable ride. Although built of economical carbon steel, the cars arrived with ice air-conditioning and large sealed windows. When Lafayette was done with them, each car had required an investment of only $35,000 to $40,000 and was essentially brand-new. This placed the Monon squarely in the ranks of the "streamliner club" for just a fraction of the cost, and in a fraction of the time, required by the commercial builders.

The cars' existing mechanical systems

APPROACH

H G GOERKE J DAVID INGLES COLLECTION

By the time the Louisville-Chicago *Thoroughbred* rolled up 5th Street in Lafayette in June 1961, all Monon meal-service cars were two years retired, Purdue black and gold was replacing Indiana red and gray on the former hospital cars' exteriors, and the railroad was but six years away from becoming freight-only.



MONON

Dining-bar-lounge cars 51-53, rebuilt from their Army hospital configurations at age 4 by Lafayette shops, were among 8 of Monon's 28 rebuilds that offered meal service.

and interior fittings were retained where feasible. Batteries, generators, and electrical lockers stayed put, while toilets, sinks, water coolers, baggage racks, ceiling lights, and air diffusers were recycled in new locations. In the cars rebuilt to provide food service, everything from coffeemakers and cupboards to steam tables, broilers, and ranges was reused. New partitions were installed as needed, and drop ceilings were adopted after the first few conversions. The biggest exterior structural changes involved blanking the evacuation doors, which had been located 12 feet inboard of the blind end to handle stretcher cases, and filling or adding windows as dictated by the new floor plans.

The fleet debuted as the re-equipped Chicago-Indianapolis *Hoosier* and *Tippecanoe*, followed by the new Chicago-Louisville *Thoroughbred*, in September 1947—barely a year after the cars had entered the shop—amid the reinvigorated Monon's centennial celebrations. Beneath their red-and-gray Raymond Loewy livery (a salute to on-line Indiana University), the cars' interior layouts bore input from Monon Chief Mechanical Officer Frank Cheshire and colleague E. E. Kauffman. Cheshire, who became Monon's general manager and vice-president before leaving the road in 1949, knew his way around the fleet—he'd been involved in the Army's domestic and European-theater railroad operations during the war. Wide aisles and corridors, plus touches like outward-

opening washroom doors, reflected his wish that all passengers, including those sharing his own generous dimensions, feel at ease.

Configurations for baggage-mail, coach, grill-coach, diner-bar-lounge, diner-parlor-observation, and parlor-observation cars emerged from Monon engineering offices, emphasizing comforts like new seating, reading lights, and integral Venetian blinds. Loewy gave the two diner-lounges individualistic regional racing themes—one with Kentucky Derby imagery and the other honoring the Indianapolis 500. The square-ended parlor-observations, each of which had a stateroom and an 11-seat lounge, capped the new trains with brass markers and an enameled Monon herald.

Four heavyweight 10-1-2 sleepers, bought by Monon in 1948 as part of the Pullman anti-trust settlement, received new Hoosier-themed names and a matching Loewy livery but were never streamlined. The baggage cars were converted from troop sleepers.

Monon's last two converted hospital cars, a 52-seat coach and a 44-seat grill car, were outshopped in late 1948, by which time costs had grown to $50,000 per car. Although the $1 million program eventually would be termed by some "a failure," Barriger's bargains served the Monon for two decades before the road exited the passenger business in 1967.

SHOESTRING STREAMLINERS

Monon's approach was nothing new, of course, for railroads had been turning sow's ears into the proverbial silk purses since the Depression. Otto Kuhler described techniques for modernizing obsolescent passenger cars—he liked to use the term "streamstyling"—in a November 1935 *Railway Age* article. New York Central, working with industrial designer Henry Dreyfuss, executed the concept brilliantly when a collection of commuter coaches was transformed into the steam-powered *Mercury* in 1936. Baltimore & Ohio's 1938 *Capitol Limited* and Pennsylvania's 1939 *Trail Blazer* recycled heavyweight cars to good advantage, with careful use of altered rooflines, skirting, and paint resulting in notable "semi-streamliners."

The trend continued after the war. B&O reprised its prewar efforts in January 1947 with the *Cincinnatian*, launched as a 1½-hour Baltimore-Cincinnati daylight coach speedster against C&O's ethereal *Chessie*. Two five-car *Cincinnatian* consists were produced by B&O's Mount Clare shops in Baltimore, whose forces also streamlined four Pacifics, with new tenders, for the demanding new schedule.

The *Cincinnatian*'s cars, built atop the six-wheel-trucked underframes of existing heavyweights, had extensively welded bodies, streamlined roof contours, and full-width diaphragms. Each trainset included a baggage-buffet-lounge car, three coaches, and a diner-lounge-observation. When B&O found out what C&O's Robert R. Young already knew—that no viable daylight market existed between the Queen City and the nation's capital—the *Cincinnatian* was moved in 1950 to tap the more lucrative trade between Cincinnati and Detroit, which B&O

Reading was a compact system with a full-service shop in its namesake Pennsylvania city, and 1948 was a banner year for it. All equipment on the new *Wall Street*—G-3 Pacific 210 (first of 10 constructed that year) and five modernized heavyweight cars (three coaches, a diner-lounge, and a club car)—was outshopped from the company's facility.

J. DAVID INGLES

JOHN S. INGLES; J. DAVID INGLES COLLECTION

Only lightweight sleeper *Charles Minot* mars the flow of tapered-end, "streamstyled" modernized coaches on Erie's *Lake Cities* as train 5 pulls out of Hammond, Ind., for Chicago in October 1960 behind PA 861 and E8 853. Modernized Nickel Plate diner-lounge 130 and a companion to its right, at the Cleveland coach yard in August 1959, show the rebuilt profile and streamliner colors NKP gave to its non-coaches.

reached by trackage rights from Toledo on New York Central.

The last purpose-built steam-powered streamliner was Nashville, Chattanooga & St. Louis' *City of Memphis*, a particularly effective example of heavyweight modernization that debuted later in 1947 [Summer 2000 CLASSIC TRAINS]. Superintendent of Machinery C. M. Darden and his West Nashville (Tenn.) shop forces turned six veteran Pullmans into blue-and-silver streamlined cars, powered by a 34-year-old Pacific given a "bathtub" shroud for the service.

Reading's *Wall Street*—a Philadelphia-Jersey City daily round trip (which rode Jersey Central rails on the north end) that debuted in March 1948 with heavyweight cars modernized at the company's Reading (Pa.) shop—was billed by its owner as "modern in every respect." A two-tone-green running mate to the stainless-steel, Budd-built *Crusader* of 1937, the five-car *Wall Street* offered three 60-seat coaches plus club car and diner-lounge service. Reading unveiled its similarly re-equipped, nine-car Philadelphia-Pottsville *Schuylkill* in November 1948, followed by the Philadelphia-Shamokin (Pa.) *King Coal* in 1949.

CARS A LA CARTE

Most of the frugal railroads wanting to update their old passenger equipment elected to modernize certain groups of cars, and car types, rather than follow the prewar fashion of stem-to-stern trainsets. This filled roster gaps on short notice and permitted upgraded postwar secondary trains to be fielded even as the lion's share of equipment budgets went to flashier, first-string running mates. There were numerous examples, including the federally owned Alaska Railroad, which took a page from John W. Barriger's notebook in 1948 with four ex-Army hospital cars [opposite page].

Illinois Central became one of the most adept carriers at transforming vintage heavyweights into ersatz streamliners. IC did this so convincingly, in fact, that the cars' recycled six-wheel trucks were about the only giveaway at a glance. Between 1947 and '52, IC's Burnside shop in Chicago performed cosmetic surgery to turn out more than 60 streamlined head-end cars, coaches, diners, lounges, and observations. Perhaps the most remarkable were the four round-end observation cars rebuilt in 1947 from coaches de-

On the Head End

A few railroads carried passenger-train modernization beyond rolling stock after the war. Streamlined steam—that icon of Depression-era modernity—had largely been eclipsed by the debut of Electro-Motive's E units, but three Eastern roads were notable for motive-power makeovers in the postwar era.

Chesapeake & Ohio's enigmatic chairman, Robert R. Young, intended to provide two connecting services for his Washington-Cincinnati *Chessie*, the Budd-built train that was withdrawn before it ever entered service. Overseeing a blue-chip coal hauler, Young made the prudent decision to power his new trains with steam: unproven turbine-electrics for the Washington-Cincinnati main line and rebuilt heavy Pacifics for connecting sections to Newport News, Va., and Louisville, Ky.

C&O, which limited its cosmetic rolling-stock modernizations to a few food-service cars, went to town with the locomotives. Five F-19 Pacifics entered C&O's Huntington (W.Va.) shop in 1946 for conversion to L-1 Hudsons. The first one, No. 494, emerged in a conventional, if hulking, steam-locomotive silhouette. The remaining four, 490-493, were given orange-and-stainless-steel shrouds to match the trailing Budd cars. Although they never pulled their intended charge in revenue service, the streamlined Hudsons earned their keep for several years hauling mainline trains across the C&O system. The 490 survives at Baltimore's B&O Museum.

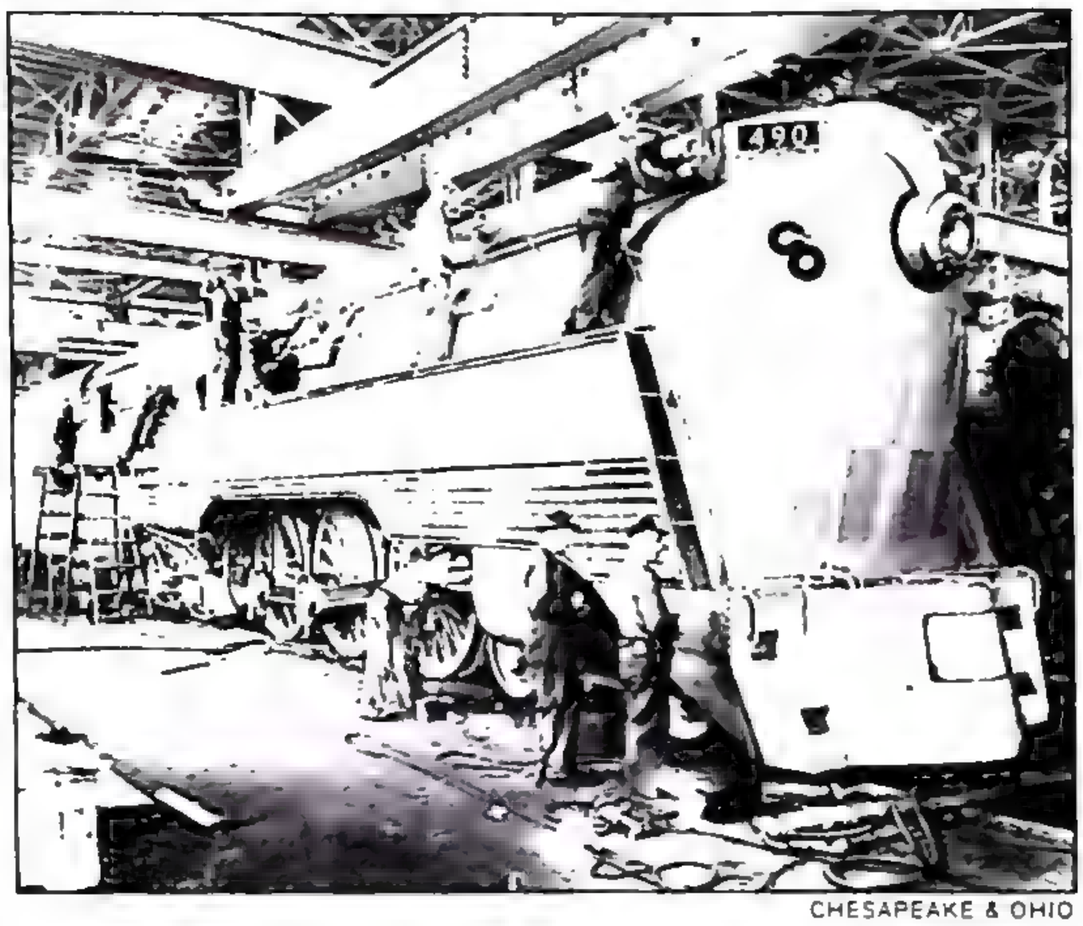
To Baltimore & Ohio research engineer Olive W. Dennis goes the credit for streamlining four 20-year-old Pacifics, 5301-5304, assigned to the new *Cincinnatian* in 1947. The 5304 was one of only two American steam locomotives to be streamlined twice (NYC Hudson 5344, the original *Commodore Vanderbilt*, was the other). Shorn of its *Royal Blue* Otto Kuhler styling in 1939, B&O 5304 emerged from Mount Clare with its three mates in Dennis's beefier blue, black, and aluminum torpedo styling.

Nashville, Chattanooga & St. Louis dropped the curtain on home-styled, steam-powered streamliners with its 1947 *City of Memphis*, turning out shovel-nosed blue-and-silver K-2d Pacific 535 to lead the train on its daily Nashville-Memphis round trip.

The concept of shrouding didn't die with steam. Alaska Railroad got a war-surplus bargain with 18 former U.S. Army Alco RS1's, even though it knew the road-switcher configuration would be a winter liability. The solution? Cloak the Alcos in cab-unit-like cowls. The first two emerged in 1947 as cab and booster 1050-1051, with the work performed at Kenton, Ohio, by International Car. Three more cab-and-booster sets, plus a fourth booster, were converted in 1949 at Puget Sound Bridge & Dredge in Seattle, which in 1948 had made four ex-Army hospital cars into three ARR 52-seat coaches and a buffet-lounge. The other Alcos got new carbodies at Anchorage shop.

A few veteran gas-electric cars received streamstyled facelifts on a handful of roads—Canadian National and Chicago & North Western, for example—and Texas-Mexican installed Cooper-Bessemer power plants in four St. Louis Car box-cab-style bodies purchased new in 1947.

The oddest internal-combustion homebuilts, though, without a doubt, hailed from Milwaukee, where the city's namesake road produced two pug-faced, porthole-flanked diesel-electrics, 5900-5901, in 1948. Fairbanks-Morse A1A trucks and an EMD 12-567C prime mover were among the outsourced components in each of these hybrids, which featured aft-end baggage compartments. The Milwaukee Road twins roamed Wisconsin branch lines through the 1950's.—*Kevin J. Holland*



CHESAPEAKE & OHIO

BALTIMORE & OHIO

ALASKA RAILROAD

Among steam locomotives streamlined by railroad-company shops for new postwar trains were four C&O 4-6-4's (from 4-6-2's) for the *Chessie*, and four B&O 4-6-2's for the *Cincinnatian*. Nine Alaska Railroad Alco RS1's, which pulled ex-Army cars, were among the very few diesels given such makeovers.

S BOTSKO

JIM SCRIBBINS

Lehigh Valley's New York-Pittston (Pa.) *Asa Packer*, easing down through Ashley, Pa., behind PA 602 on a Sunday in March 1951, included one of LV's four home-rebuilt coaches (the second car) along with a diner and parlor. By March 1, 1959 (above), business was nearly gone even from the road's premier *Black Diamond*. LV went freight-only in 1961.

livered by Pullman in 1916. Much of the original 1947 *City of New Orleans* consisted of modernized heavyweights, and cars were rebuilt for service on the *Daylight*, the re-equipped (from an articulated motor train) Chicago-St. Louis *Green Diamond*, and even the flagship *Panama Limited*. One IC rebuild made trade headlines in 1949 as America's first all-electric dining car—No. 4111 *Cafe St. Louis* had been built in 1923 as No. 3987.

As the war drew to a close, Nickel Plate Road still found itself under Chesapeake & Ohio's corporate thumb and embraced the streamline era with a 25-car add-on to C&O's big Pullman-Standard order of 1946. More than three years would pass before NKP's blue-and-stainless-sheathed cars were delivered, so in the interim NKP turned to its Stony Island shop in Chicago for a stop-gap group of modernized coaches and diner-lounges. Management's prognosis for these cars' permanence was reflected in their paint—the coaches emerged in NKP's old Pullman green, while the diner-lounges got a snappy aluminum-and-blue scheme to match the new stainless-sheathed cars and recently delivered Alco PA1's. Even though the modernized coaches lasted into the '60's, they never received the lightweight scheme.

Erie, like NKP a second-stringer in the New York-Chicago trade, began streamliner operation in early 1947 by combining seven brand-new P-S 6-4-6 sleepers with a collection of modernized heavyweight coaches and, later, diners. Even with their wide, sealed windows, these rebuilds stood out in a train by virtue of the tapered ends of their otherwise "streamstyled" roofs. The first of Erie's 15 rebuilt 52-seat coaches, No. 1000, rolled out of its Susquehanna (Pa.) shop as a rejuvenated 35-year-old in August 1946 and entered Jersey City-Chicago revenue service.

Lehigh Valley sent four heavyweight coaches and a combine—each dating from 1912—into its Sayre (Pa.) shop in 1946. Stripped to the frame, they emerged the following year as streamlined 76-seat coaches 1475-1479, air-conditioned and equipped with the requisite wide sealed windows, underbody skirting, deep-cushioned seats, and

J. DAVID INGLES

J. DAVID INGLES

Six-wheel trucks are the only obvious giveaway to the heavyweight heritage of the coaches making up most of the nine-car Illinois Central *Green Diamond*, southbound out of Homewood, Ill., in June 1960. IC gave more than 60 cars such makeovers.

Rear coach 243 on GM&O's "Plug" commuter run at Joliet, Ill., on July 31, 1969, is a 1940 rebuild, but the two others look to be among the 12 cars ACF upgraded in 1946-47.

luggage racks with integral seat lighting. Six-wheel trucks and rivets on their Cornell red sides were the only hints to the change.

Soo Line's Shoreham shop in Minneapolis upgraded 10 heavyweight coaches in early 1947, calculating that the $8000-per-car investment was a scant one-tenth the cost of buying equivalent new cars. Soo customers got the benefit of reclining seats, spacious luggage accommodations, and better plumbing and lighting, even if external upgrading was held to a coat of maroon paint.

Although most modernizing was done in railroad shops, some commercial builders managed a slice of the pie, exemplified by a Gulf, Mobile & Ohio contract with ACF. Since its Bloomington (Ill.) shop was busy refurbishing the low-slung lightweight cars for Chicago-St. Louis speedsters *Abraham Lincoln* and *Ann Rutledge* inherited in its purchase of the Alton Railroad from B&O, wrapped up in 1947, GM&O in 1946 sent a dozen 20-year-old coaches to ACF in nearby St. Charles, Mo., for "reconditioning."

As Soo Line did with its coaches, GM&O made more changes inside the cars than outside. They kept their clerestory roofs (minus ventilator clutter) and six-wheel trucks, but received thoroughly modern drop-ceiling interiors and sealed windows within the original narrow frames. Since GM&O, as a young southern carrier, was unknown in the competitive Illinois passenger market, it adopted the historic red-and-maroon "Alton Route" color scheme for all its passenger stock, ditching the "Rebel Route" silver and maroon. GM&O also ordered new cars from ACF: 11 coaches and 4 parlor cars, and later 4 sleepers. All had smooth sides, but the coaches and parlors had six-wheel trucks.

SHELBY F. LOWE

J. DAVID INGLES COLLECTION

Among the roads whose rebuilt coaches lasted in volume well beyond the glory years and into the steam-excursion era were those of Southern and Canadian National. Several newly rebuilt heavyweights are in evidence on Southern's 12-car *Florida Sunbeam* climbing Nickajack Hill northbound near Mableton, Ga., behind a pair of F3's in March 1949. Most of the coaches on this CN excursion behind 4-8-2 6060 at Simcoe, Ont., on May 27, 1974, are also old rebuilds.

Great Northern went the do-it-yourself route in 1951 to create a pair of notable blunt-end observation cars, *Twin Cities* and *Twin Ports*, for the streamlined Minneapolis/St. Paul-Duluth/Superior *Gopher* and *Badger*. The cars offered parlor, observation, and dining accommodations. Wide windows, a low-profile roofline, teardrop markers, a rear Mars light, and twin drumheads (one for each train) made it easier to overlook their riveted sides and six-wheel trucks.

Atlantic Coast Line gave the Southeast its own resident fleet of handsomely modernized heavyweights. In addition to a number of diners and lounges converted just before the war, ACL's Rocky Mount (N.C.) shop produced 25 fully streamlined, purple-and-silver A-15 class coaches during 1950-54. Despite their wide windows, full-width diaphragms, air-conditioning, and welded side sheets, the heritage of these cars was also betrayed by their six-wheel trucks.

Louisville & Nashville's South Louisville (Ky.) shop turned out its share of streamstyled heavyweights after the war, too. Some, like coaches 2550-2563 upgraded in 1948, were given wide, sealed windows, folding steps, and new welded side sheets and skirting while keeping their original clerestory roofs. Coaches 2571-2582 got a similar treatment, without the welded sides. L&N also re-modernized cars. Its *Kentucky Club*, *Tennessee Club*, and *Alabama Club*—tavern-lounges given wide, sealed windows and updated interiors in 1954—had begun their careers in 1926 as Pullman sleeper-lounge-observations. The open platforms became enclosed, diaphragm-equipped solariums in 1938, and in this configuration, with new interiors, they were purchased by L&N in 1948.

Southern Railway spent a half-million dollars to modernize 24 heavyweight coaches and combines at its Hayne Shop in Spartanburg, S.C., and at Chattanooga shop, beginning in 1947. Another $1.5 million was allocated in 1949 to modernize 31 more coaches, 10 partitioned coaches, 14 combines, 17 diners, and 4 dinette-coaches.

Few interurbans lasted long enough to need modernized equipment, but one that did was the Chicago South Shore & South Bend. Continuing a car-lengthening program begun in 1942, South Shore's Michigan City (Ind.) shop added air-conditioning and wide, sealed windows to 80-seat coaches 23-28 in 1947-48, followed by a dozen 68-seat combines, 100-111, during 1949-51.

Canadian National also became an ardent rebuilder of passenger cars, turning out more than 200 streamstyled heavyweights during the first two postwar decades. With a burden of wartime traffic, CN's passenger fleet was in ragged shape. The system's newest cars at the time were prewar lightweights resembling New Haven's "American Flyers."

Streamlined coaches and a score of 24-duplex-roomette sleepers were procured in the late '40's, but even after a bevy of new cars arrived in 1954-55, modernized rebuilds were vital components of flagship trains like the *Super Continental* and *Ocean Limited*. CN continued to rebuild (and re-rebuild) heavyweights into the 1960's as a hedge against traffic generated by its "passenger offensive."

Only the Shadow Knows

CANADIAN PACIFIC, KEVIN J. HOLLAND COLLECTION

The three cars ahead of the Skyline dome lounge on CP's *Canadian* are intruders on the otherwise shiny, new stainless-steel 1955 streamliner—they're fluted heavyweight cars!

The right paint scheme, with or without some cosmetic sheet metal, could go a long way toward making a heavyweight car blend in with a postwar lightweight streamlined train. But what if the train was stainless steel, as so many were? Budget-minded roads embraced a couple of solutions, with the beauty—and success—in the eye of the beholder.

One was shadowlining. This was an optical illusion, a technique of masking and spraying gray paint onto a silver carside to simulate the shadows cast by fluted sheathing. It debuted as a postwar expedient on a group of Santa Fe *Valley*-series 6-4-6 sleepers, built in 1942 with smooth sides in deference to War Production Board curtailments on the use of stainless steel. Pullman-Standard's Peter Falles devised shadowlining as a cost-effective way to make these Santa Fe war babies blend in with their fluted prewar and postwar siblings.

Frisco and Katy, it seems, were a tad obsessive in the late 1940's and early 1950's when it came to fluting. Not content just to shadowline several of their own heavyweights to match new P-S *Texas Special* and *Meteor* cars, the two roads ensured that the look spread to lightweight—but smooth-sided—interline sleepers like Pennsy's *Cascade Ravine* and *Cascade Range*. Frisco's E7's even were adorned with clip-on P-S fluting to match their trailing consists.

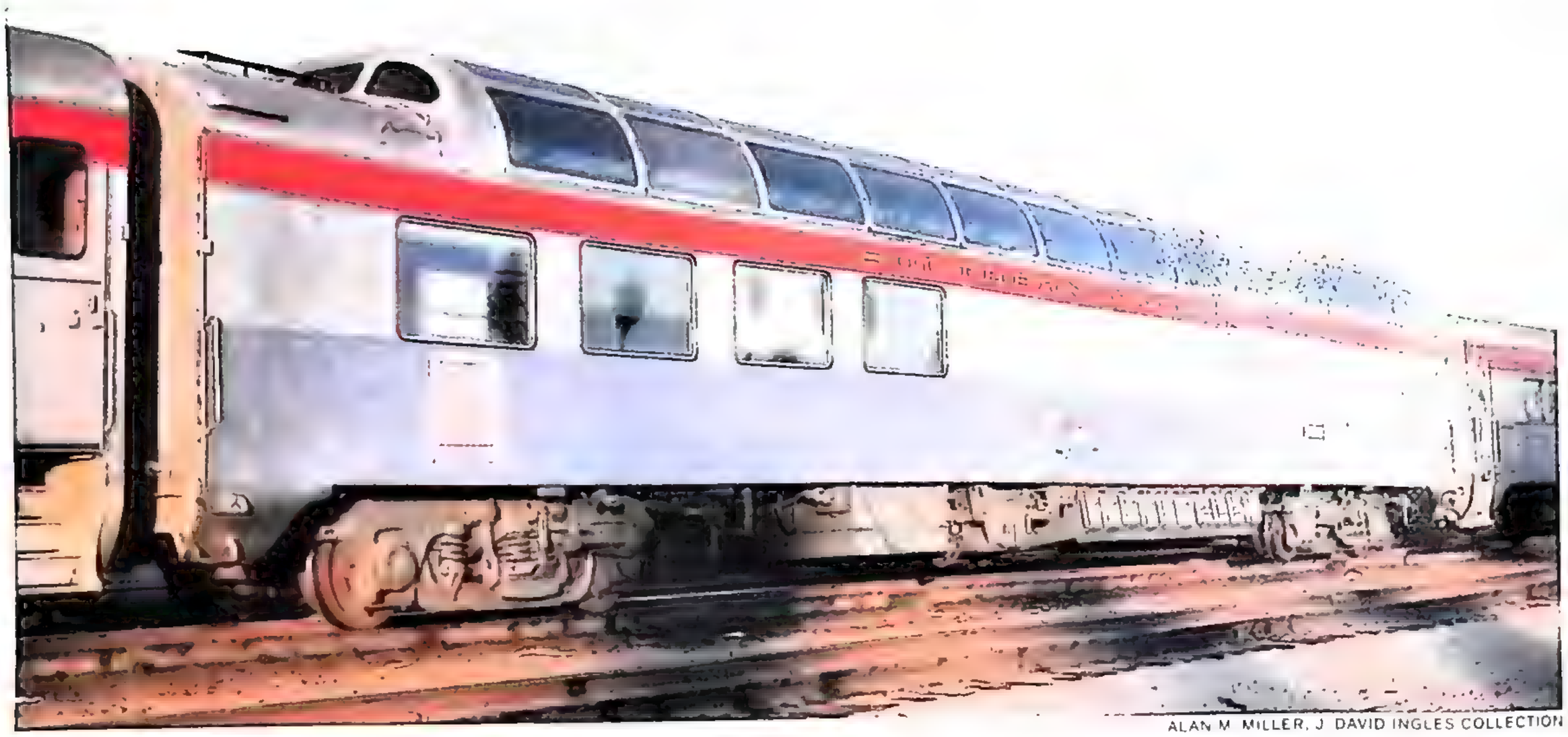
Other practitioners of shadowlining included Louisville & Nashville and partner NC&StL, plus stainless-steel stalwart Burlington Route. Interurban Chicago North Shore & Milwaukee got into the act when it unveiled its first Silverliner cars in May 1950. Rebuilt and upgraded for $7000 apiece in CNS&M's Highwood (Ill.) shop, these dressed-up dowagers received shadowlining below the windows and bright red paint above.

Genuine—as opposed to painted—stainless-steel fluting found limited application among postwar rebuilders, most notably on Canadian Pacific's 22 U-series 14-section sleepers outshopped for service on the *Canadian* in April 1955. Having just spent $40 million on 173 new Budd-built cars, CP still acknowledged a need for tourist accommodations but was reluctant to invest in brand-new equipment for a shrinking market.

The solution, complicated by an equal reluctance to mar the *Canadian*'s new stainless consists with incompatible cars, was to cloak a group of existing 14-section heavyweights in Budd fluting and upgrade their interiors. They retained their clerestory roofs, but the lower, side portions of the roof were raised just enough so that, with the addition of the stainless sheathing, passengers on station platforms might not tumble to the cars' seniority. Retention of original windows, ends, and trucks made the ruse all the more superficial, but gave CP what it needed—a budget fleet catering to a budget market. Originally to have been named in a *Pass* series in a move that was never executed, the utilitarian U-series sleepers operated in groups of two or three until the early 1960's.—*Kevin J. Holland*

JOHN S. INGLES; J. DAVID INGLES COLLECTION

Ready to couple up with 68-seat combine 107 (arriving from South Bend, Ind.) at South Shore's Michigan City shop in May 1959 to head for Chicago as a two-car train is 80-seat coach 23. Both are among groups of cars lengthened, air-conditioned, and given wide, sealed windows by the long-lived interurban. No. 23 was among six done in 1947-48 and 107 one of a dozen upgraded in 1949-51.



ALAN M. MILLER, J. DAVID INGLES COLLECTION

WILLIAM D. MIDDLETON

In the mid-'50's, SP created seven unique lounge cars with a nearly full-length dome and a full-height lounge at one end (foreground in photo above, on the *Shasta Daylight* near Mount Shasta, Calif., in 1955). Originally painted in *Daylight* red and orange, they were repainted in SP's later silver with red trim, as illustrated by car 3605 in July 1966 (top).

Hallmarks of the program (which also benefited CN's Grand Trunk Western) were sealed windows, streamstyled "balloon" roofs, and end doors with a vertical trio of portholes. While a 21-car series of sleepers was given smooth, welded sides in 1949, most CN rebuilds kept their riveted cladding.

THE SKY'S THE LIMIT

Even after the builders had tightened up their delivery schedules, other roads dabbled in modernizing the frugal way, among them Missouri Pacific and affiliated Texas & Pacific; Spokane, Portland & Seattle; and Central of Georgia. Out west, though, Southern Pacific took the concept to new heights.

In 1954, not quite a decade after CB&Q had rebuilt a prewar Budd coach into the first modern dome car, SP's Sacramento shop was at work on the first of an eventual seven rebuilt lightweight lounges (3600-06) sporting novel, not-quite-full-length domes.

Using the lengthened frame of 1937-vintage P-S *Morning Daylight* parlor observation 2950 and structural dome components from Budd, SP's Ben Brown directed the design of a feature car that put all passenger seating under glass. Since the single floor level of the existing car frame precluded any seating beneath the dome floor, Brown allocated this space to air-conditioning and other systems. The car's upper level provided 28 angled coach-style seats and a 20-seat cocktail lounge. Downstairs on the original floor level, 16 customers could enjoy an atrium-like lounge—the dome was carried above the lower floor level in this part of the car to create what was easily the tallest room on rails.

Resplendent in *Daylight* red and orange and initially assigned to the *San Francisco Overland*, the dome-lounge entered revenue service in July 1954 and was rotated among SP schedules to gauge passenger reaction. Folks liked it, so the other six soon followed.

With notable exceptions like CNR, railroads stopped modernizing heavyweight passenger cars by the mid-1950's. They no longer needed to, with enough streamlined lightweight cars on hand to meet declining ridership—so many, in fact, that this next generation soon became rebuild fodder as roads still committed to the passenger train nonetheless avoided purchasing new equipment. That is, however, another story. ■

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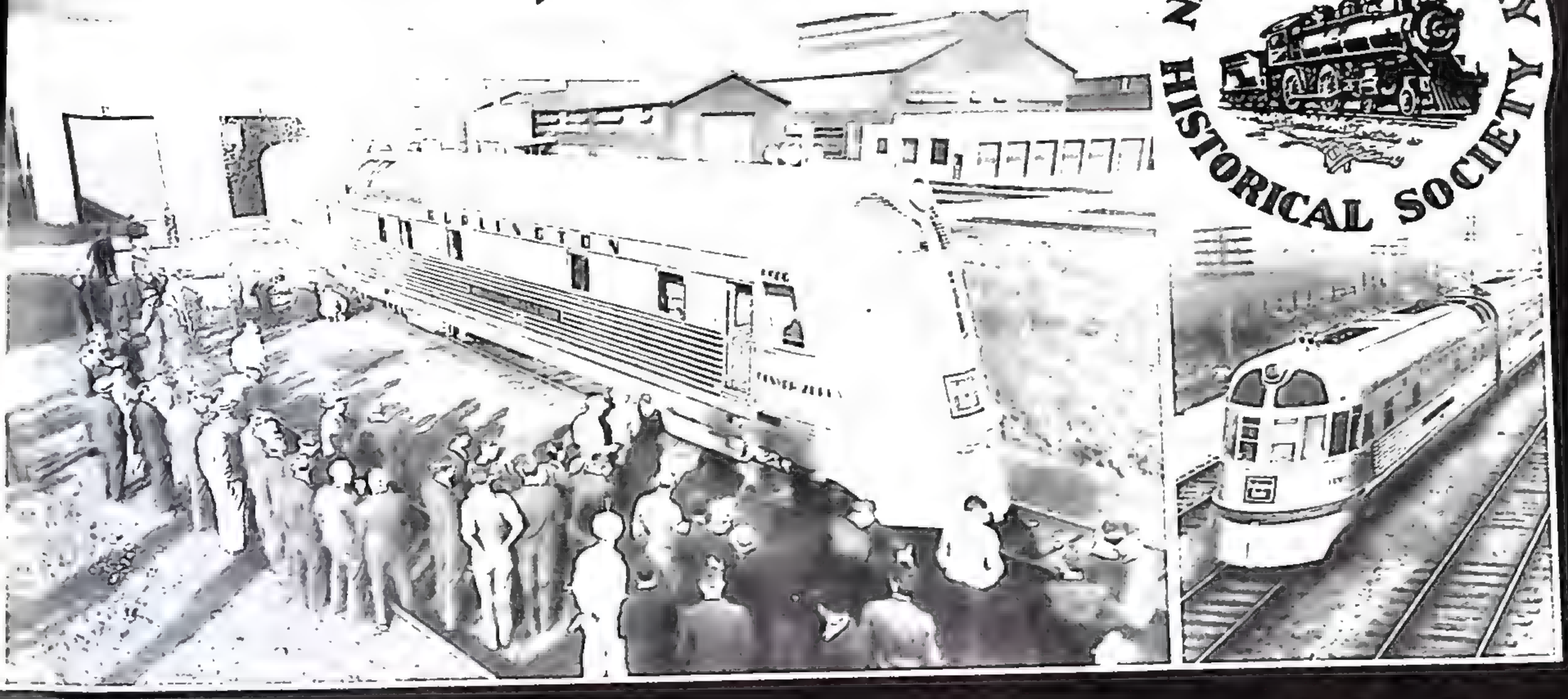

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DINING UPSTAIRS

On Union Pacific domes and Santa Fe Hi-Levels, passengers could enjoy meals from a unique perspective

BY **MIKE SCHAFER**

AMONG VETERAN RAIL TRAVELERS, debates as to which railroad offered "the best" passenger train, food, or scenery will often rage far into the night. But common ground might be found on one topic: What were the finest dining cars in the pre-Amtrak era?

Probably few would argue against Union Pacific's dome diners as the pinnacle of railroad dining. As a runner-up, I submit another penthouse pleasure: Hi-Level dining on Santa Fe's 1956 edition of the *El Capitan*.

Multi-level passenger cars are an old concept, dating to 1830's-era railcars of stagecoach format with canopied rooftop seating. By the late 19th century, multi-level car design was in disfavor, largely because of weight, cost, and clearance factors as overall car dimensions grew. The emergence of the all-steel "heavyweight" passenger car in the early 1900's further prolonged the coming of age for the multi-level car, for the weight of a heavyweight-style multi-level car would render one impractical.

The streamliner era revived the possibilities of multi-level car construction. Lightweight metal alloys and new fabrication methods were the key, and soon cars were being built that were almost half the weight of a standard steel car. But not until 1944—when Cyrus Osborn, manager of General Motors' Electro-Motive Division, conceived his dome-car idea—did the railroad industry express serious consideration of the multi-level format.

During the winter of 1944-45, GM's Styling Section in Detroit built a large-scale "concept" model of an entire domed train—the *Train of Tomorrow*. One of its four cars was a dome diner, complete with miniature clay figures seated at tables (and eating little clay steaks) on three differ-

GM TRAIN OF TOMORROW BOOKLET: MIKE SCHAFER COLLECTION

CLASSIC TRAINS COLLECTION

GM's all-dome *Train of Tomorrow* included the first dome diner, *Sky View*. UP bought the train in 1950 and, perhaps inspired by the car's popularity, ordered 10 "Astra Dome" diners for its *City* streamliner trains.

ent levels. The real *Train of Tomorrow*, whose rolling stock (pulled by an EMD E7) was built by Pullman-Standard, was not completed until spring 1947. By this time, Burlington had converted a standard coach into the first modern dome car, and the Budd Co. was delivering dome coaches for CB&Q's *Twin Zephyrs*, the first full-fledged domeliners.

While all the *Twin Zephyr* dome cars were coaches, the *Train of Tomorrow*'s all-dome, four-car consist of coach, diner, sleeper, and lounge-observation sported the world's first dome diner, *Sky View*. Interestingly, this car almost did not come to be. GM's Styling Section initially proposed a domeless single-level diner with glass roof panels and—very 1940's—a dance floor. Fortunately, an alternative plan triumphed: a glass-enclosed "rooftop" café featuring booth-type seating for 18. The main level seated 24 at tables, and 10 more patrons could be accommodated in a private dining room in the depressed-floor area under the dome. The kitchen was housed partly on the main level at one end of the car and partly under the dome. Dome-bound meals were lifted from the kitchen via a dumbwaiter. With a seating capacity of 52, *Sky View* could handle more customers than a standard diner, which sat 36 to 48. And, 18 people would dine in an unprecedented manner: at high level surrounded by glass and an ever-changing panorama of scenery.

Apparently the first dome-diner passengers rode not among soaring Rocky Mountains but through the rolling fields of Indiana, for on May 26, 1947, the first *Train of Tomorrow* exhibition run cruised along the Chicago, Indianapolis & Louisville, the "Monon Route," from the Windy City to French Lick, Ind. In the following months, the turquoise train rolled off 65,000 miles on cross-country exhibitions.

In 1950, the pocket domeliner entered a life of relative obscurity when it was purchased from GM by Union Pacific and put in service between Seattle and Portland, Ore. Meanwhile, the dome-car revolution was spreading, although no railroad save for UP could boast dome dining. Perhaps positive feedback received from its one dome diner prompted UP to go big-time with dome dining and order, for its *City* fleet, 35 "Astra Dome" cars, 10 of which would be diners.

Dome diners (two cars on near track) are among some of the 35 UP "Astra Domes" being rushed to completion for the 1955 summer travel season at ACF's plant in St. Charles, Mo.

UNION PACIFIC

TRANSCONTINENTAL ELEGANCE UNDER GLASS

Although it was the underdog of streamliner-era carbuilders, American Car & Foundry produced stellar dome cars. Unlike Budd and P-S, ACF utilized one-piece curved sections of glass, avoiding the distracting horizontal window-framing supports. ACF's dome diners were of the same arrangement as *Sky View*. The main-level dining room—and, with curtained windows and carpeting, this truly was a dining room—seated 18 at 6 two- and four-seat tables (covered with pink tablecloths). The dome section was slightly more casual, with booth seating (and gold-colored tablecloths), also for 18. An under-dome "reserve" private dining area sat 10 at two tables. The kitchen occupied one end of a car's main level as well as a portion under the dome. Walls on the five *City of Los Angeles* cars featured images of a movie camera and the Los Angeles skyline, while *City of Portland* dome diners had rose-theme wall decorations and Columbia tea roses etched in glass partitions.

The 10 Astra Dome diners went to work on the two *City* trains in 1955 (five sets of equipment were necessary to protect each Chicago–West Coast *City* schedule). They were a sensation with the public—and a loss leader right from the start. Their per-car pricetag of $300,000 was, well, "Astra-nomical" in 1955, and another $23,000 was required per car for crockery, linens, silverware, and crew uniforms. UP openly admitted that the dome diners would always lose money but hopefully attract more travelers.

Of course, a restaurant is only as good as its food, and aside from UP having arguably the best dining cars ever, it had among the best chefs in railroading. A personal favorite when I rode the *City of Los Angeles* out of Chicago was the "Charcoal Broiled Steak, Maitre d'Hotel." The soup course, with garlic-flavored toasted French rolls, was usually on the table by the time the *City* eased out of Chicago Union Station on Milwaukee Road rails. The salad course was a simple quartered portion of head lettuce with dressing. As the Domeliner neared its first station stop, Elgin, Ill., the steak was on the table. Other entrée selections included broiled brook trout, fried disjointed chicken, and roast top round of beef. California red wine bottled expressly for UP was the finishing touch to a perfect meal. By the time the train reached Davis Junction, Ill., 80 miles out, dessert—Oregon Wild Berry Sundae being the most widely acclaimed—was but a pleasant memory.

When the dome diners were new in '54, Harry Norris, UP's manager of the Dining Car and Hotel Department, used the word "exhilaration" to describe the dome dining experience, and that said it all. But by 1971, there weren't enough exhilarated customers to keep U.S. trains in private hands, and Amtrak was in preparation. UP's *City* network was not part of the plan, and the Domeliners became lame-duck trains. With no further incentive to woo passengers, UP replaced the dome diners with single-level cars during the last months. Although dome dining would be revived, in the same cars, by the future Auto-Train Corp. and various dinner-train operations around the country, the dome diners under UP management remain the ultimate in rolling restaurants for the train-riding public.

HUSKY
Here it is!
The first and only DOME DINING CAR
between CHICAGO • LOS ANGELES and PORTLAND
UNION PACIFIC RAILROAD
OMAHA 2, NEBRASKA
UNION PACIFIC MAGAZINE AD: MICHAEL ZEGA COLLECTION

MIKE SCHAFER

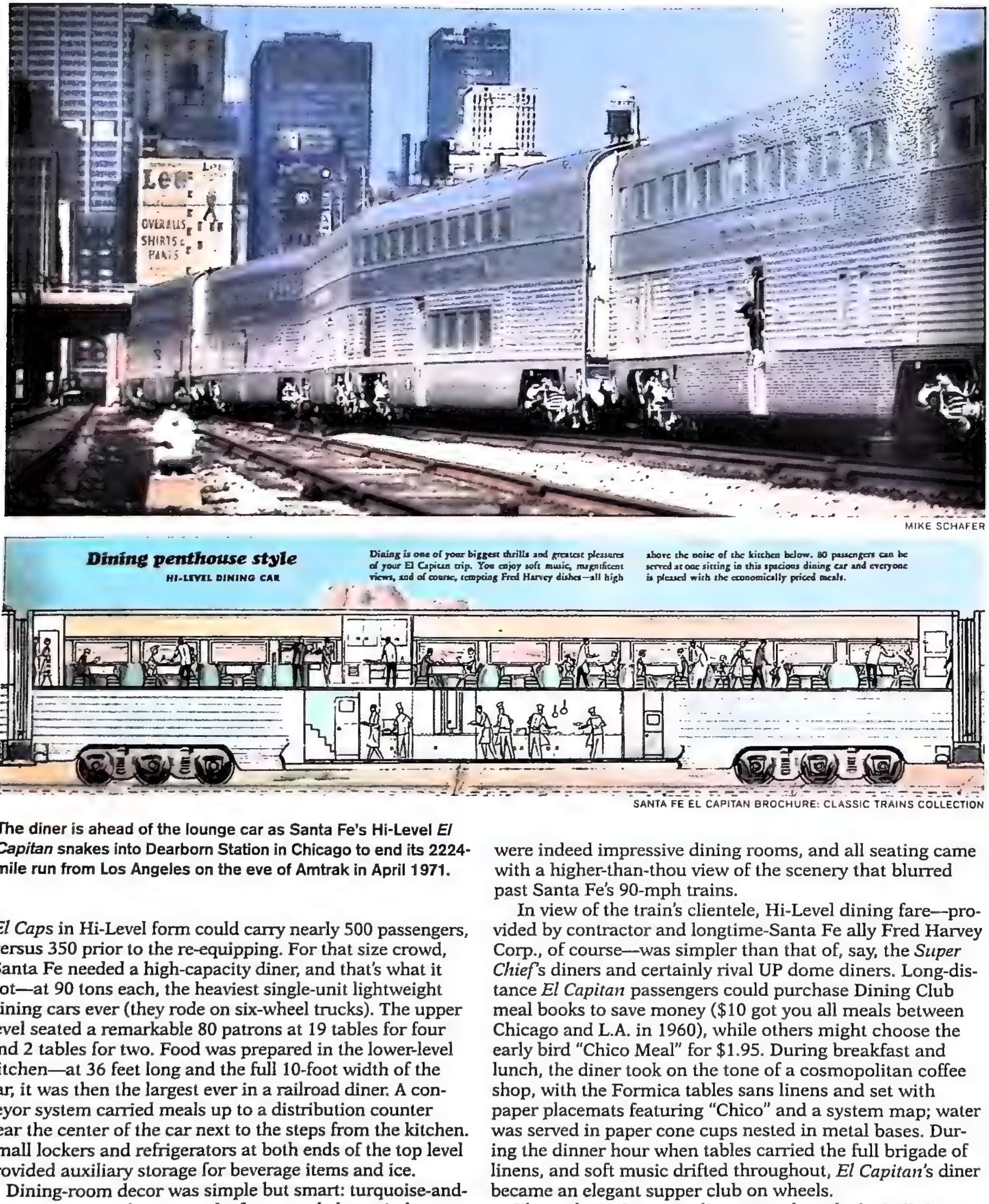
The dome diner of UP's westbound *City of Portland* leaving Cheyenne, Wyo., in July 1969 is the third car from the rear, ahead of a dome lounge observation car and a sleeping car.

THE SANTA FE WAY

The same technological evolution that made dome cars feasible also paved the way to a more widespread multi-level car format. Chicago-area railroads were first to adopt the lightweight bilevel "gallery" car for commuter service, as—again—the pioneering Burlington Route led the way with 30 Budd-built examples in 1950. North Western, Milwaukee Road, and Rock Island would follow. Not true double-deckers, these cars featured 2-2 seating on the main level, above which were 1-seat-wide balconies along each side of the car.

Santa Fe was first with an intercity bilevel car in 1954 when it took delivery of two experimental "Hi-Level" coaches from Budd. Their economies and efficiencies were indisputable. Passengers rode on a completely separate upper level, well above track noise and vibration. Air-conditioning units and other heavy equipment were completely enclosed and protected from the elements on the lower level. Luggage facilities and restrooms were also below, freeing revenue space on the upper level—which was reached by a staircase in the center of the car. Here was an 85-foot car (standard length for lightweight-era cars) that provided spacious, reclining-seat comfort for 67 passengers versus the 44-passenger capacity of most single-level intercity coaches. At 15½ feet from railhead to rooftop, the cars were only 2 feet taller than their normal brethren, although the upper floors were 4 feet farther from the rails than single-level car floors.

The public was as pleased with the new format as was Santa Fe, which completely re-equipped its all-coach-class Chicago–L.A. *El Capitan* with Hi-Level rolling stock in 1956. The 47-car order included 35 coaches, 6 lounges, and 6 diners. Enormously popular with budget-minded travelers,



MIKE SCHAFER

Dining penthouse style

HI-LEVEL DINING CAR

Dining is one of your biggest thrills and greatest pleasures of your El Capitan trip. You enjoy soft music, magnificent views, and of course, tempting Fred Harvey dishes—all high above the noise of the kitchen below. 80 passengers can be served at one sitting in this spacious dining car and everyone is pleased with the economically priced meals.

SANTA FE EL CAPITAN BROCHURE: CLASSIC TRAINS COLLECTION

The diner is ahead of the lounge car as Santa Fe's Hi-Level *El Capitan* snakes into Dearborn Station in Chicago to end its 2224-mile run from Los Angeles on the eve of Amtrak in April 1971.

El Caps in Hi-Level form could carry nearly 500 passengers, versus 350 prior to the re-equipping. For that size crowd, Santa Fe needed a high-capacity diner, and that's what it got—at 90 tons each, the heaviest single-unit lightweight dining cars ever (they rode on six-wheel trucks). The upper level seated a remarkable 80 patrons at 19 tables for four and 2 tables for two. Food was prepared in the lower-level kitchen—at 36 feet long and the full 10-foot width of the car, it was then the largest ever in a railroad diner. A conveyor system carried meals up to a distribution counter near the center of the car next to the steps from the kitchen. Small lockers and refrigerators at both ends of the top level provided auxiliary storage for beverage items and ice.

Dining-room decor was simple but smart: turquoise-and-rust carpeting with a cactus-leaf pattern; below-window walls covered with Zuni turquoise laminate; walnut pickwood pier panels between windows; beige ceiling; moveable chairs upholstered in coral naugahyde; and table tops of good old Formica (a staple of the streamliner era). With tables extending from one end of the car to the other, these were indeed impressive dining rooms, and all seating came with a higher-than-thou view of the scenery that blurred past Santa Fe's 90-mph trains.

In view of the train's clientele, Hi-Level dining fare—provided by contractor and longtime-Santa Fe ally Fred Harvey Corp., of course—was simpler than that of, say, the *Super Chief*'s diners and certainly rival UP dome diners. Long-distance *El Capitan* passengers could purchase Dining Club meal books to save money ($10 got you all meals between Chicago and L.A. in 1960), while others might choose the early bird "Chico Meal" for $1.95. During breakfast and lunch, the diner took on the tone of a cosmopolitan coffee shop, with the Formica tables sans linens and set with paper placemats featuring "Chico" and a system map; water was served in paper cone cups nested in metal bases. During the dinner hour when tables carried the full brigade of linens, and soft music drifted throughout, *El Capitan*'s diner became an elegant supper club on wheels.

These classy Santa Fe diners may have lacked all the magic that surrounded UP's elegant dome diners, but the Hi-Levels set the stage for what would become the standard long-distance dining car in the Amtrak era. If we couldn't have dome diners, then Superliner diners—the direct descendant of the *El Cap* cars—were the next best thing. ■

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The wrap-around windows of Budd Round-End Observation Cars gave passengers a classy place to relax and watch the countryside.

NYC 932-6508

These new cars come with or without a rear warning light, as appropriate, and an operating rear knuckle coupler.

NEW HO READY-TO-RUN

Budd Round-End Observation, $39.98 each, December deliver

932-6501 Amtrak Phase I	932-6507 CB&Q	932-6514 UP
932-6502 Amtrak Phase II	932-6508 NYC	932-6515 Penn Central
932-6503 Amtrak Phase III	932-6509 CP	932-6500 Undecorated
932-6504 Amtrak Phase IV	932-6512 Rock Island	
932-6505 ATSF	932-6513 SP	
932-6506 PRR		

ATSF 932-26248

New Schemes for Popular Sleepers

New roadnames add popular paint schemes to the Walthers passenger car lineup. Use them to match specific consists or mix them into your Amtrak trains for variety. Additional roadnames are also available; ask your dealer or visit walthers.com for a complete listing.

HO READY-TO-RUN

Budd 28-8 Slumbercoaches

NP 932-16362

Slumbercoaches let coach passengers get a better night's sleep in a small private room.

Budd 28-8 Slumbercoach, $34.98 each

932-16361 NYC (black roof)	932-16363 MP
932-16362 NP	932-16364 B&O

VIA Rail Canada 932-16341

HO READY-TO-RUN

Budd 10-6 Sleepers

Fitted with ten roomettes and six double bedrooms, this interior arrangement was one of the most widely used sleeper designs.

Budd 10-6 Sleepers, $34.98 each

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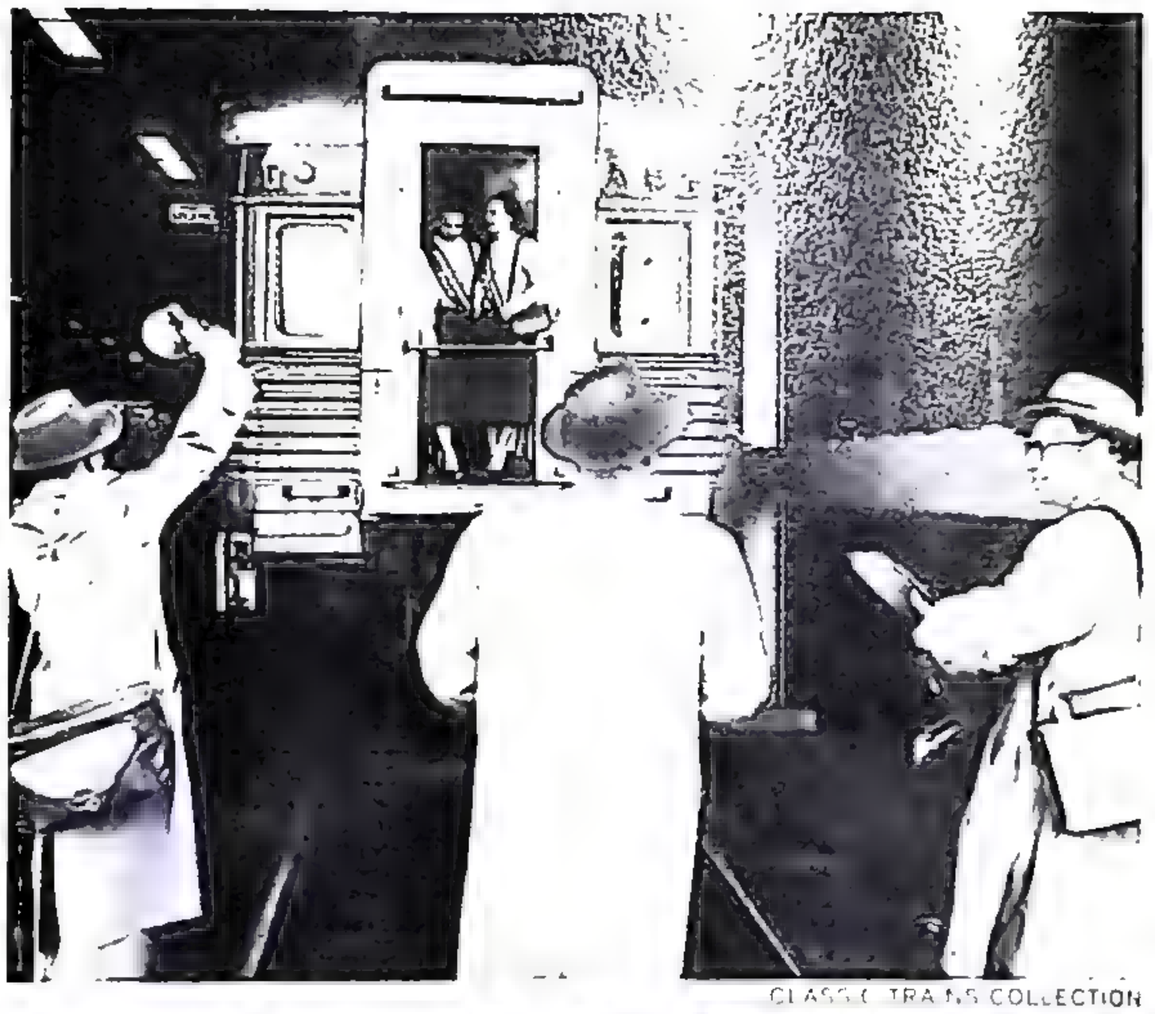
"OK, boys, let's get some pictures!" Twin sisters representing the *Congressionals* (right) pose for photos at Philadelphia during a pre-inaugural press trip. Perhaps thinking of PRR's mounting passenger deficit, stern-faced Executive V.P. James M. Symes stands with Mrs. Styles Bridges, wife of the senior senator from New Hampshire, during the *Senator*'s March 17, 1952, christening in Washington. Later on the 17th, Mrs. Vincent Impellitteri, wife of the mayor of New York, is ready to do the honors at Penn Station; with her are PRR's J. P. Newell and engineer Edward Fritz.

PRR



CLASSIC TRAINS COLLECTION

PRR

the price. PRR again nixed the concept, this time because a fixed consist wouldn't be flexible enough to meet the fluctuating demand. (PRR's decision was prudent. Within two years, B&O would decide that its lightweight aluminum train was unsatisfactory, shipping it west to work on its subsidiary, the Alton Railroad, between Chicago and St. Louis. It replaced the train with a remodeled heavyweight consist. The concept of articulation would also prove to be a liability. As streamliner design evolved, American railroads focused on lightweight trains comprised of individual cars that could be removed or added more easily.)

Reassessing, PRR chose to upgrade its existing trains. The crown jewels in PRR's Northeastern fleet were the New York-Washington *Congressional*, introduced in 1885, and the Boston-Washington *Senator*, a relative newcomer inaugurated in 1929 in partnership with the New Haven Railroad. By 1943, both trains received remodeled heavyweight P70 coaches and twin-unit diners. After the war, additional older cars were remodeled and spread around the fleet. The *Senator* was specifically targeted for another upgrade using the rebuilds.

But by the early 1950's, with brand-new streamlined cars in service on trains all across the country, PRR came to realize that remodeled heavyweights would no longer do for trains whose clientele included diplomats, military officers, and elected officials.

PENNSY GOES STREAMLINED

Instead, Pennsy ordered 64 new stainless-steel cars from the Budd Company, the railroad's first true lightweight trains for the Northeast. (PRR's fleet of East Coast-Midwest trains had had streamlined cars since 1938.) On St. Patrick's Day 1952, four entirely new trainsets—two for the *Senator* and two for the *Congressional*—entered service. The trains' exteriors were an elegant mixture of silvery stainless steel with Tuscan red letterboards and gold lettering—a marked a departure from PRR's standard livery of solid Tuscan red.

The Korean War was on, McCarthyism was dawning, and the Pennsylvania, which had always exhibited national loyalty in naming its passenger fleet, didn't miss a chance to emphasize its patriotism. Interiors of the entire trains were finished in red, white, and blue tones. Interior decor

LAWRENCE S. WILLIAMS PHOTO, JOE WELSH COLLECTION

Before entering service, a brand-new 18-car *Congressional* consist poses for photos on the New York-Philadelphia main line. Closest to the camera: three parlors and a conference-room car.

featured etched glass partitions and mirrors portraying historical events, designs, and locales.

Thirty-two coaches seated 60 passengers each, and also contained a separate smoking lounge. First-class parlor-car service had been a mainstay of the Northeastern railroads' daytime fleets for years. For the new *Congressional* and *Senator*, 16 parlor cars each offered 29 swiveling chairs and an enclosed drawing room. In the parlors, first-class passengers could enjoy the services of the Pullman attendant, provided via a long-standing contract arrangement between PRR and the Pullman Company. Continuing another tradition of the heavyweight era, the streamlined *Congressional* offered a car with seven drawing rooms (called conference rooms on the new train). The new cars provided a booth offering radio telephone service, a feature also available on B&O's *Royal Blue* and New Haven's *Merchants Limited* and *Yankee Clipper*.

Dining aboard the *Congressional* also was first-class. Despite the fact that the *Congressional*'s run was a relatively brief three hours, each trainset featured a twin-unit diner with a lounge, kitchen, and a full-length dining room seating 68 passengers. A quarter-circle bar, decorated like a colonial drum, served the lounge section. The *Senator*, which could handle fewer passengers (596, vs. 703 for the *Congressional*), had only a single-unit diner seating 48.

Both trains also offered a lunch-counter tavern-lounge car, a.k.a. the "coffee-shop" car. Repeating a feature of the earlier rebuilt heavyweight twin-unit diners, the lunch counter was intended to offer lower-priced meals. It duplicated the moderately priced urban lunchrooms of its day. Both the new diners and lunch-counter cars featured largely electrically operated kitchens, a modern feature rare even among postwar streamliners.

The trains' ultimate equipment, in more ways than one, was their observation cars, of which there were four. Square-ended for flexibility of operation and staffed by Pullman, the cars featured a lounge section in the rear and parlor seating in the forward end. Because the *Senator*

Observation car *George Washington* brings up the rear of the eastbound *Morning Congressional* at Trenton, N.J., in August '53. Each obs had parlor seats, a bar, and a lounge area at the rear.

lacked the conference-room car which offered telephone service, a telephone room was incorporated into the two obs cars assigned to that train.

The Budd trains introduced a new look up front, as well. Ten GG1's, looking as modern as the day they entered service over a decade earlier, exchanged their standard dark green paint for Tuscan red and were specially assigned to the new trains.

The two new 18-car *Congressional* trainsets originally each operated as a *Morning Congressional* service between New York and Washington or Washington and New York, returning as the *Afternoon Congressional*. Because of the greater length of its route to and from Boston, each 14-car *Senator* set made a single one-way trip per day.

COST-CUTTING AND COMPROMISES

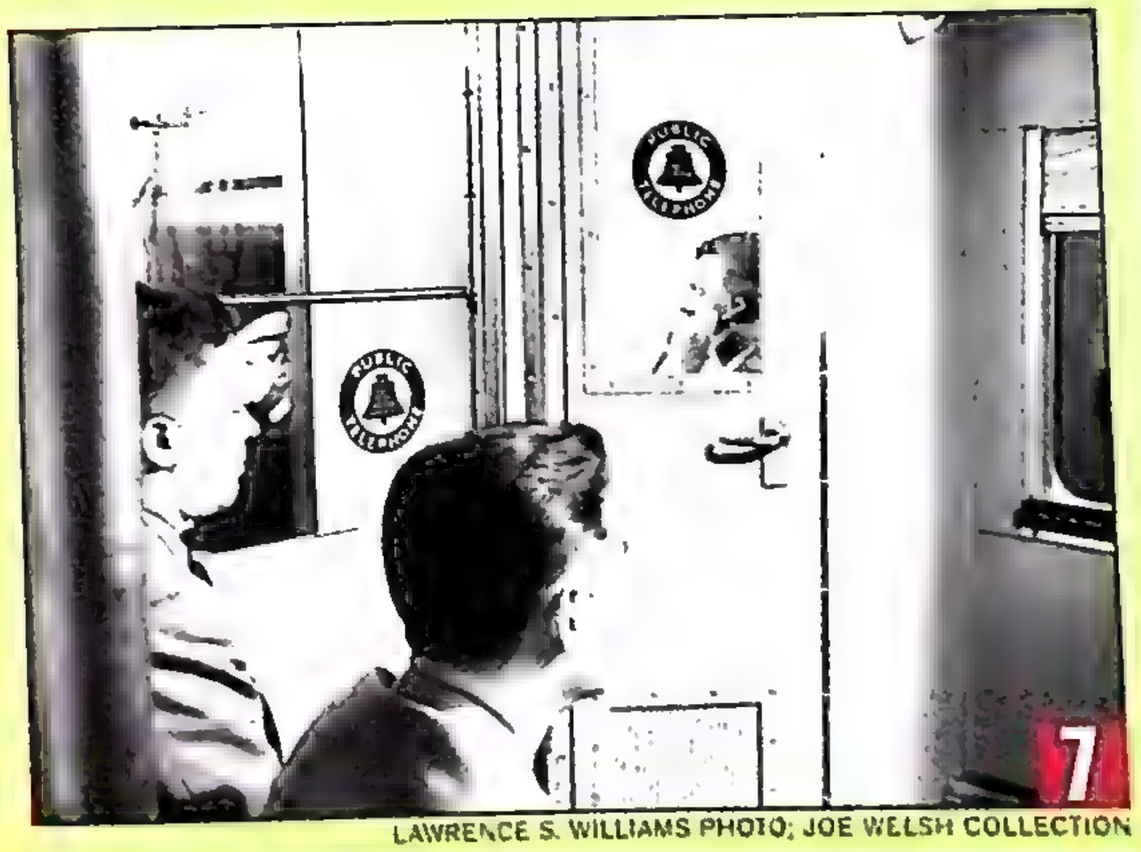
Even as the new trains were delivered, PRR was struggling with a significant passenger operating deficit. As the 1950's progressed, the railroad searched for ways to cut costs and squeeze more productivity out of all its trains. In 1956—just four years after they arrived—the solid consists of lightweight equipment on the *Congressional* disappeared in favor of a more democratic arrangement. Some stream-

Infinite Variety Inside

Pennsy's Northeast streamliners offered a wide range of revenue and non-revenue space. Each *Congressional* had 8 coaches, 1 coffee-shop car; 1 kitchen-bar-lounge mated with 1 dining-room car, 1 conference room car (7 drawing rooms plus a telephone room), 5 parlor cars (each also had a drawing room), and 1 observation-parlor. The *Senator* carried 8 coaches, 1 coffee shop, 1 diner, 3 parlors, and 1 obs-parlor with phone room.

Coaches (1 at right) sat 60 in the main section and 14 in a smoking area. Drawing rooms (2) were for families or individuals wishing privacy. In conference-room cars (3), affairs of state and business could be conducted. Parlor cars (4) sat 29 in swivel chairs. Coffee-shop cars (5) had a counter, table section, and lounge. A bar-lounge (6) was in *Congressional*'s kitchen car. Phone room (7) offered privacy unknown in the cell-phone age.

JOHN DZIOBKO



SIX PHOTOS: PRR

LAWRENCE S. WILLIAMS PHOTO; JOE WELSH COLLECTION

JOHN DZIOBKO

THOMAS J. McNAMARA

Senator on the New Haven: On March 17, 1957—exactly five years after the new *Congressional* and *Senator* made their first runs—Alco PA diesels speed the westbound *Senator* through Stony Creek, Conn., on NH's Shore Line. Eight years later, in March '65, EMD FL9's ease the *Senator* out of Boston's South Station; observation car *Benjamin Franklin* is right behind the engines, the consist not having been turned after its last run up from Washington.

lined equipment was removed to form additional trainsets, and heavyweight cars were added to the *Congressionals* in the peak periods. Using the equipment more effectively, PRR added a *Midday Congressional*. To reduce time in terminals, the trains were no longer turned at the end of each run. As a result, the observation cars could be found on the head end as often as on the rear.

Other compromises took place. Reviewing its relationship with the Pullman Company, PRR concluded it could no longer afford to contract with Pullman for the operation of the railroad's sizeable parlor-car fleet. In October 1956, PRR assumed operation of parlor cars on all its trains. The northbound *Morning Congressional* was eliminated in '56 as well.

Blind-sided by a national recession, PRR made a number of schedule cuts in February 1958. The *Senator* vanished from the timecard and its equipment went to the *Patriot*, another Boston-Washington train that had previously been comprised of New Haven streamlined cars. The *Senator* returned in 1962, but never reclaimed its original equipment.

Dining services also underwent significant change. The coffee-shop cars first went into the "Clocker" pool between New York and Philadelphia, then were banished to the extra pool in 1962 when dining services were cut to the bone. The full diners continued to serve in a small group of Northeast Corridor trains which still offered dining service.

In a 1968 cost-cutting move, Penn Central (formed that year by the merger of New York Central and PRR) rebuilt several parlors and two of the observation cars with galleys to serve pre-prepared meals. This essentially spelled the end for the full diners. Both the *Senator* and *Congressional* dining equipment was withdrawn from service by 1969 and sold by 1971.

But many other former *Congressional* and *Senator* cars

JAMES G. LaVAKE

GG1 4912, one of 10 painted Tuscan red for service with the new Budd trains, moves a *Congressional* consist around the turning loop at Sunnyside, PRR's big coachyard in Queens, N.Y., in 1955.

served as the backbone of Amtrak's original Northeastern fleet. The national carrier, formed May 1, 1971, used the cars extensively, buying 15 of the 16 parlors and converting 8 of them to galley/buffet lounges. Amtrak also purchased 30 of the 32 coaches. It even considered bringing the conference-room cars back into service during the 1974 energy crisis, but never acted on the idea. The last remaining coffee-shop car, 1156, also went to Amtrak; refurbished, it was used as a diner-lounge on the Washington section of the *Broadway Limited* before being retired in 1977.

The observation cars continued to serve for a time on the Northeast Corridor as well. Amtrak purchased the *Congressional*'s obs cars, 7128 and 7129, in 1976. Their last use in the corridor was in October 1976. In March 1976 Amtrak returned the *Senator* observations, leased cars 7126 and 7127, to Penn Central.

The *Congressional* and *Senator* coaches were eventually demoted after the arrival of Amfleet beginning in 1975, but Amtrak wasn't finished with them yet. Intent on distributing the new Amfleet cars to trains outside the Northeast and needing all the equipment it could get, Amtrak rebuilt 27 of the coaches (by then nicknamed "Congo" cars) into high-capacity cars for corridor service. Proving the longevity of stainless-steel equipment, a handful of the coaches are still at work on Amtrak's Northeast services. Others were rehabbed in 2001 for Kansas City Southern's Panama Canal Railway.

The cars may linger on, but the names *Congressional* and *Senator* have vanished from the timecard. Today, the trains of the Northeast Corridor are ridden by a generation that doesn't expect a sit-down meal or a level of service that would rival a four-star hotel. As Amtrak's new high-speed but troubled *Acela Express* trains are transforming Northeast Corridor passenger service, it is also important to remember the luxurious *Congressional* and *Senator* of a half century ago. For four brief years, they represented the high point of service in the most important rail passenger corridor in North America ■

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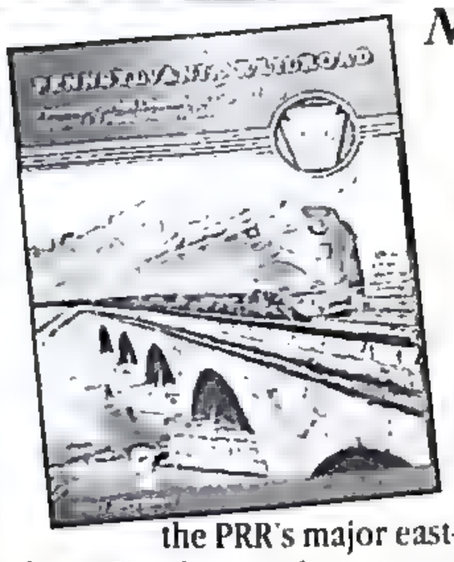

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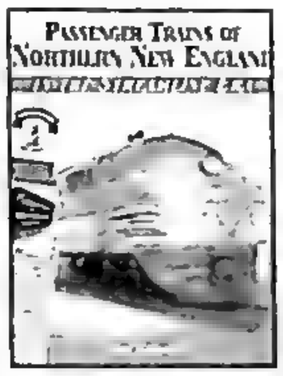

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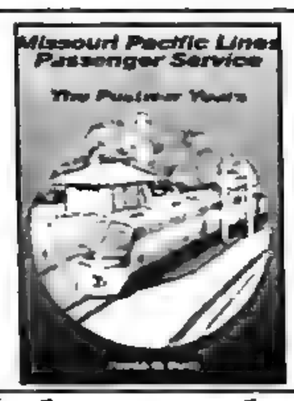

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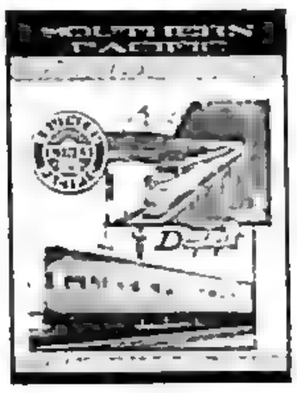

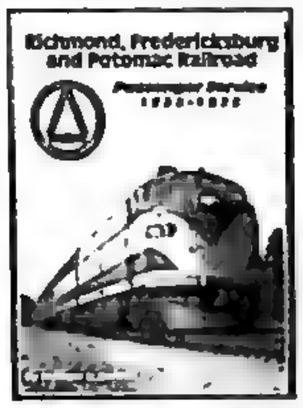

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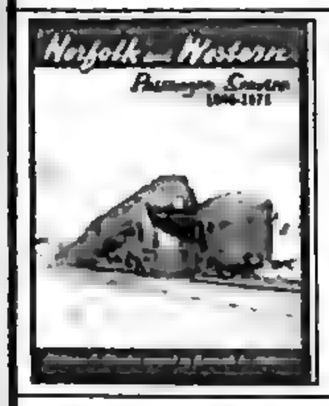

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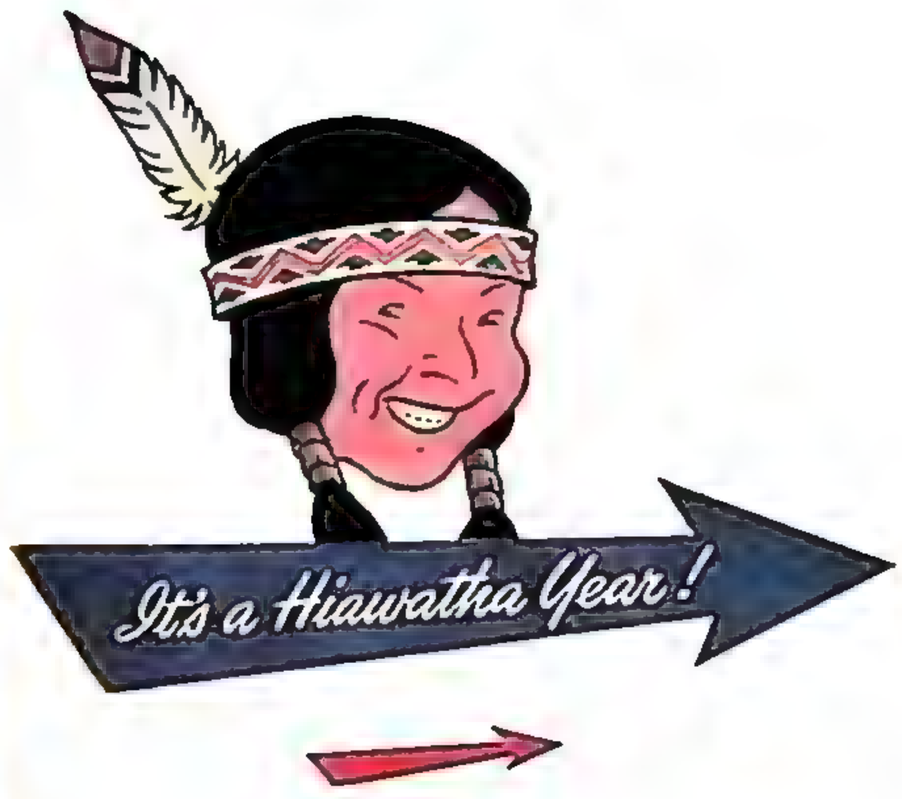


The ticket office in the Milwaukee Road's hometown station was a great place to witness the streamliner revolution

BY **JIM SCRIBBINS**

I COULDN'T HAVE PICKED a much better time to start my career in the Milwaukee Road's passenger department. The year was 1948, and change was in the air. My job gave me a front-row seat on the exciting new equipment and services coming to the Milwaukee and other carriers.

For instance, I reported for work at the road's downtown Milwaukee (Wis.) depot approximately two months after the railroad re-equipped its trademark trains, the Chicago-Minneapolis *Morning* and *Afternoon Hiawathas*. Within my first month, the *Midwest Hiawatha*, linking Chicago with Omaha, Nebr., and Sioux Falls, S.Dak., underwent the same transformation. Soon, the *Chippewa*, which ran between Chicago and Michigan's Upper Peninsula, evolved into the *Chippewa-Hiawatha*. Indeed, 1948 was a "Hiawatha year."

An older train, the *Pioneer Limited*—so named because it was the first through train between Chicago and the Twin Cities of any railroad—also was streamlined as fall 1948 turned into winter. The *Pioneer* received all-room sleeping cars to accompany new coaches and a diner lounge, which had emerged from the Milwaukee Shops earlier in the year. Then came true "Christmas presents": room sleepers and Skytop sleeper-lounge-observations added to the Chicago-Tacoma *Olympian Hiawatha*. Thanks to a streamlining program ongoing since 1934, all but the most obscure of Milwaukee Road's trains now regularly carried modern coaches.

The new image of the Milwaukee Road even extended to the interior of the depot in Milwaukee. Built in 1886, the station in 1938 underwent an interior upgrading, patterned after the second series of *Hiawatha* cars. In 1943 it was updated again, including liberal use of fluorescent lighting.

The Milwaukee station was at the center of everything. When I joined the railroad, 48 of its passenger trains served Milwaukee each day. In today's parlance, the depot was staffed "24/7/365." To give you an idea how busy it was, the longest interval between trains was from the 12:55 a.m. departure of train 17, the *Columbian* (the secondary train to Seattle) to the 3:05 a.m. arrival of Chicago-Minneapolis local train 55. The next longest breathing spell was between the 2:18 p.m. departure of train 29 to Madison and the arrival of 46 from Madison at 3:51 p.m. Except for locals destined for Freeport, Ill., Mineral Point, Wis., and one to Berlin, Wis., every train carried streamlined coaches.

In those days, David P. Morgan, recently hired as an associate editor of TRAINS magazine, frequently would show up when the *Pioneer Limited* and the *Columbian* were due. After the latter train departed, he would linger for a while and we would "talk railroad." During those first few months of his illustrious career at Kalmbach Publishing Co., David usually worked alone from late afternoon into evening; during our long talks at the station, he often encouraged me to try my hand at writing.

The *Hiawathas* were immensely popular with travelers. In fact, for many years the

Jim Scribbins (above, in a 1955 self-portrait) had a grandstand view of the steam-to-diesel transition, symbolized (opposite page) by the juxtaposition of a steam-era water column and new F units on the eastbound *Morning Hiawatha* at the Milwaukee, Wis., depot in 1950.

TWO PHOTOS: ROBERT BULLERMANN

The Milwaukee depot's main entrance, plus the ticket office and waiting room inside, still displayed *Hiawatha* stylings of the 1930's in 1964, just before the structure was vacated in favor of a new station nearby.

Afternoon Hi was considered to be exceeded in popularity only by Southern Pacific's outstandingly successful *Coast Daylight*. Duplex roomette sleeping rooms for single passengers quickly became the *Pioneer Limited*'s most desired accommodation. The first night the *Pioneer*'s Milwaukee-origin sleeper departed as an all-room car, a woman passenger was heard to remark about its gleaming interior: "This is so new, I can feel it!"

Employee morale was high in those days. Conductors and brakemen kept their uniforms immaculate, sported a rose or tulip in their lapel, and wore freshly polished shoes. Ticket office staff—male and female—appeared in current fashion.

We routed many passengers beyond Chicago via connecting lines. Most of these passengers would ride streamliners that were either totally new trains or newly re-equipped versions of prewar trains. There was a dazzling array to choose from, including Chicago & Eastern Illinois' *Whippoorwill* and *Meadowlark*, New York Central's *James Whitcomb Riley*, Monon's *Hoosier*, and various Rock Island *Rockets*, to name a few.

Many travelers were aware of the distinctions between railroads and their trains. The Pennsylvania's *Trail Blazer* and Central's *Pacemaker* often were requested by name. One couple bound for Washington, D.C., said, "Our son told us to request the [B&O] Columbian." The Pennsy's *Broadway* and NYC's *20th Century* had their partisans among business travelers, as did B&O's *Capitol*. In terms of making connections, the most important Milwaukee Road train was *Morning Hiawatha* 6, which delivered our riders to the great trains going East, as well as Santa Fe's *El Capitan* for Los Angeles and the Burlington's *Denver Zephyr*.

Another important connecting train was 14, the *Chippewa*, which linked with all of the overnight trains from Chicago to Midwestern destinations. The "Chip's" clientele was so strong that we made up the Pullman accommodation tickets in advance to save time. A second parlor car was added to 14 at Milwaukee because of the influx of first-class travel. Since 1948 was a year of transition, many trains still carried only upper and lower berths, compartments, and drawing rooms. This led to some discontent among business travelers, who much preferred roomettes and bedrooms.

Sales representatives of "foreign lines" (any railroad other than one's employer) were quick to point out equipment and schedule enhancements and eager to explain their company's advantages over any competitors. These reps worked hard to convince us that we would be doing our customers a favor by routing them via their employer. In turn, we had to be quite tactful in suggesting a particular train so as not to make it look as though we were favoring one line over another. In a very few instances these reps accused us of bias, and, in fact, some streamliners were better than others. But regardless of specific train or line, you could be certain you were routing passengers on a very decent train.

Our staff was busy, particularly on weekends, when the North Woods Service of the *Afternoon Hi* operated as an independent train and the *Fisherman* ran its Friday and Monday round trip. Both trains diverted from the main line at New Lisbon, Wis., 136 miles west of Milwaukee, to the lakes of northern Wisconsin. A very high percentage of travel was "local," the classification for trips of 400 miles or less. We had many riders who would regularly leave the city Friday evening or Saturday morning, and we learned their travel pattern. We recognized them as they approached, and knew just what ticket they needed. As highways improved and the automobile became more predominant, this segment of patronage was the first to go.

Southern Pacific helped our passenger business in 1949 when it placed its *Shasta Daylight* in daytime service between Portland and San Francisco. There were considerably more Midwest travelers heading to

NO MATTER WHICH TRAIN OR LINE YOU CHOSE, YOU COULD BE CERTAIN YOU WERE ROUTING PASSENGERS ON A VERY DECENT TRAIN

and from California than Seattle, and thanks to that high-windowed train and its scenic route, it was easy to convince passengers to travel via Portland and Seattle, thus adding to our *Olympian Hiawatha* passenger lists.

Being a passenger department employee had its advantages. We would be invited to participate in demonstration trips of new streamliners. I enjoyed, among others, the *California Zephyr* and B&O's *Columbian*, both introduced in spring 1949.

The demonstration *CZ* was a complete train, just as it was to be operated: dome coaches, the Cable Car coffee shop-lounge, dining car, sleepers, and the first-class dome-lounge-observation. This non-revenue trip carried passenger sales personnel from many Midwestern, Eastern, and Southern railroads and operated between Chicago and Earlville, Ill., on Burlington's Chicago-Denver main line. CB&Q representatives were aboard in profusion to point out the new train's features.

Refreshments and snacks were available in both lounges and the diner, but I was happy to simply occupy a front seat in the first dome for the high-speed round trip. There must have been a dozen of us from the Milwaukee depot and city ticket offices who made the connecting round trip to Chicago. On the way down, we congregated in the huge-windowed Beaver Tail of *Traveler* 24's parlor car; we returned on *Afternoon Hiawatha* 101, where we rode coach. Back in Milwaukee, I had a little over an hour to obtain a full meal before starting work at the station at 3:30 p.m.

Six weeks later, also on a Sunday, several of us used mid-morning train 10, which originated in Green Bay, to make an early-afternoon departure of an exhibition trip on B&O's newest version of its *Columbian*. The eight-car streamliner, pulled by an A-B set of EMD F3 diesels, consisted of a baggage-lounge, four "flat-top" coaches, the East's first dome coach, diner, and lounge-observation. I considered myself fortunate to find a seat in the dome, and hung onto it the entire round trip to Kingsbury, Ind.

Because of close clearances in the East, the B&O's Pullman-Standard coach domes had noticeably less headroom than Budd domes, minimizing forward viewing, but beneath its front-facing windows was a cluster containing speedometer, altimeter, barometer, and clock. Again, the lounges and diner had plenty of complimentary beverages and snacks.

Within the next few years, I partook of such trips on the Q's *Kansas City Zephyr* and new *Denver Zephyr*, and Santa Fe's Hi-Level *El Capitan*, the latter to Streator, Ill. Those were heady times, indeed, when it seemed that passenger trains would keep getting better and better. ■

Milwaukee at Milwaukee

Milwaukee Road passenger trains at Milwaukee, Wis., from June 6, 1948, timetable

Arrive	Leave	Number, name	From / to (notes)
12:45a	12:55a	17 Columbian	Chicago–Tacoma
3:05	3:25	55 Local	Chicago–Minneapolis
4:32	4:45	56 Fast Mail	Minneapolis–Chicago
4:45		202 Fisherman	Minocqua, Wis.–Chicago (1)
4:55	5:05	2 Copper Country Limited	Calumet, Mich.–Chicago
6:00	6:10	4 Pioneer Limited	Minneapolis–Chicago
	6:55	31 Local	Berlin/Portage, Wis.
6:55	7:05	18 Columbian	Tacoma–Chicago
	7:35	33 On Wisconsin	Madison, Wis.
	7:45	24 Traveler	Chicago
8:20		12 Local "Cannon Ball"	Watertown, Wis.
	8:20	321 Local	Mineral Point, Wis.
	8:45	210 Local	Freeport, Ill. (2)
	9:15	12	Chicago
9:30		26 Southwest Limited	Kansas City
9:35		27	Chicago
9:45		30 Local	Berlin, Wis.
10:00	10:10	10	Green Bay–Chicago
10:30		29	Chicago
11:26		308 Local	Janesville, Wis.
11:45	11:52	5 Morning Hiawatha	Chicago–Minneapolis
11:50a	12:01p	28	Madison–Chicago
12:25p	12:30	16 Olympian Hiawatha	Tacoma–Chicago
1:20	1:25	6 Morning Hiawatha	Minneapolis–Chicago
1:50	2:00	21 Chippewa	Chicago–Ontonagon, Mich.
	1:55	201 North Woods Hiawatha	Chicago–Minocqua (3)
2:10	2:15	101 Afternoon Hiawatha	Chicago–Minneapolis
	2:18	29	Madison
3:51	4:00	46	Madison–Chicago
4:40	4:45	15 Olympian Hiawatha	Chicago–Tacoma
5:10		23	Chicago
	5:15	25 Southwest Limited	Kansas City
	5:30	23 Local "Cannon Ball"	Watertown, Madison
	5:35	35 Local	Berlin, Wis. (4)
	5:40	307 Local	Janesville, Wis.
5:45	5:50	200 North Woods Hiawatha	Minocqua–Chicago (5)
5:55	6:00	100 Afternoon Hiawatha	Minneapolis–Chicago
6:35	6:45	19	Chicago–Green Bay
6:42		14 On Wisconsin	Madison
7:35		36 Local	Portage/Berlin, Wis. (6)
7:40		7	Chicago
7:40	9:00	58 Local	Minneapolis–Chicago
	7:55	111	Madison
7:55	8:05	14 Chippewa	Ontonagon, Mich.–Chicago
8:10		361 Local	Freeport, Ill.
8:15		306 Local	Mineral Point, Wis.
9:05	9:15	9 Copper Country Limited	Chicago–Calumet, Mich.
	9:20	209 Fisherman	Chicago–Minocqua (7)
10:20	10:30	8 Sunday only	Berlin, Wis.–Chicago
10:25	10:40	7 Fast Mail & Express	Chicago–Minneapolis (8)
10:45		51	Chicago
11:45	11:55	1 Pioneer Limited	Chicago–Minneapolis

NOTES:
(1) Monday-only; handled on train 2 Milwaukee–Chicago; (2) Departed later on Sunday; (3) Friday-Saturday-Sunday; handled on train 21 Chicago–Milwaukee; (4) Departed 15 minutes earlier on Sunday as train 37; (5) Friday-Saturday-Sunday; (6) Sunday-only, arrived 3 hours later as train 8 from Berlin; (7) Friday-only; handled on train 9 Chicago–Milwaukee; (8) No passengers.

GLASS CITY gets its STATION

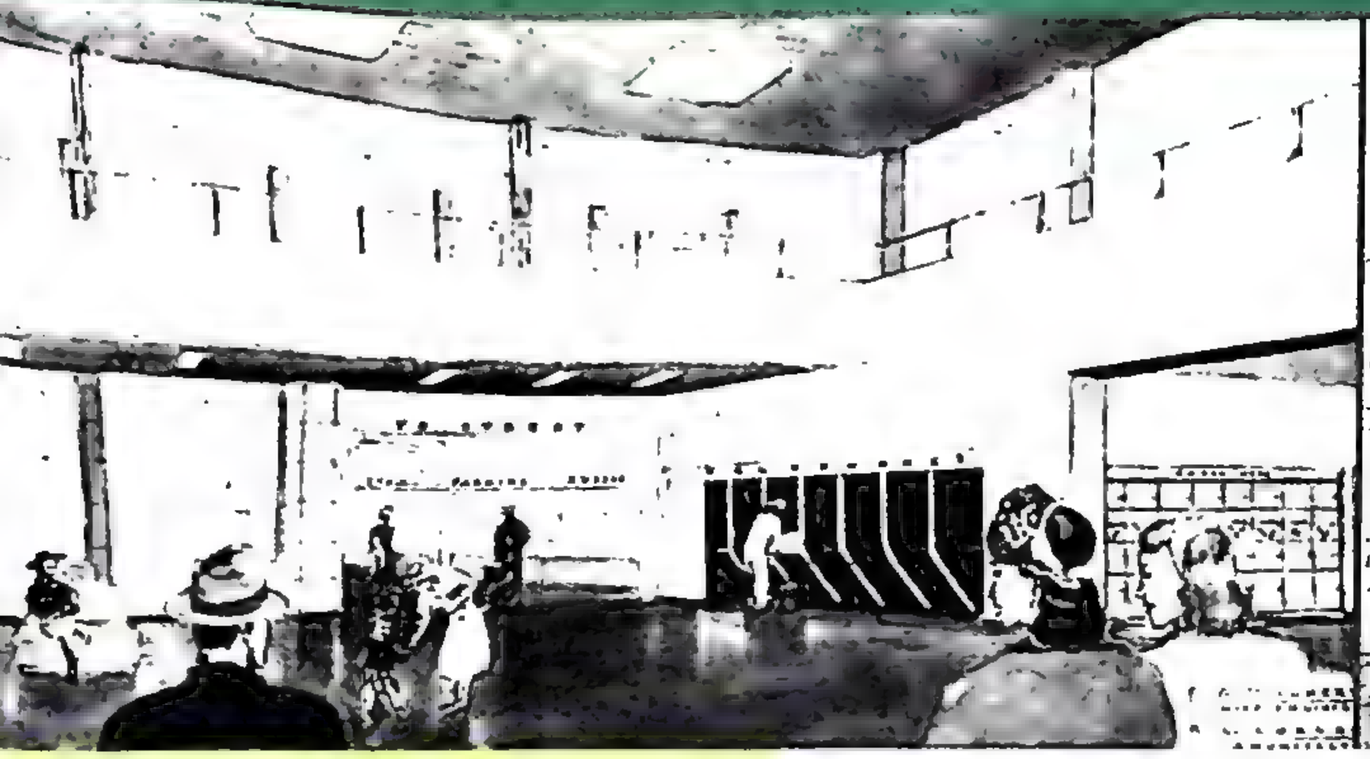
Decades in the making, Toledo's Central Union Terminal was one of the last big-city depots to be built

BY GEOFFREY H. DOUGHTY

LIKE SO MANY RAILROADS, New York Central entered the postwar era full of optimism about the future of passenger service. Unlike most, Central's passenger business was immense—almost one-third of the company's revenues came from its passenger service, and it was second only to the Pennsylvania in gross passenger revenues. NYC, its rolling stock worn out from years of hard wartime use, in December 1945 confidently placed orders with the three big carbuilders that eventually totaled 720 cars, the largest order ever placed for new passenger equipment. At the same time, the railroad re-initiated discussions with the city of Toledo, Ohio, about the its aged passenger station. The terminal project was long overdue; it would also be Central's last.

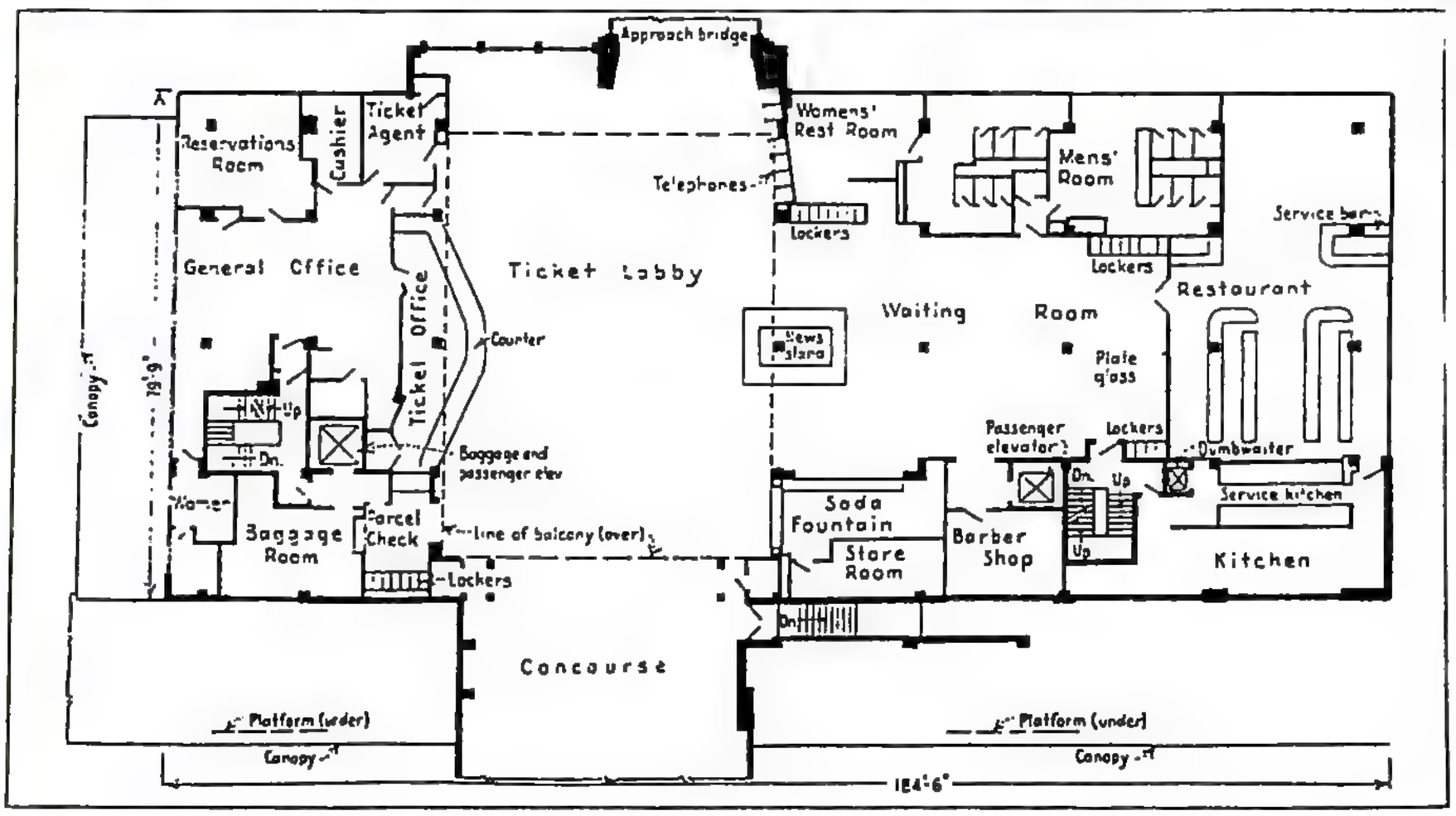
In a southeasterly view taken just after Toledo's terminal was completed, a steam-powered train heads east for the Maumee River bridge. To the south are NYC's main-line freight tracks; to the north, the new station plaza.

MIKE CROSBY COLLECTION



Pre-construction renderings depict the new terminal's ticket lobby (above) and concourse over the tracks (above right). The ticket lobby view is from a vantage point in front of the ticket counter, looking toward the pedestrian bridge over Emerald Avenue, with lockers and the waiting room to the right.

The arrangement of the terminal's primary spaces is shown in a plan of the main floor, which was three stories above street and track level.



Stations were important to railroads with large passenger operations. New York Central's stations reflected its corporate pride and self-image. Further, since they were the front door through which a vital market viewed the company, stations had to impress. Particularly on the New York-Chicago Water Level Route, most of NYC's stations did just that.

Toledo's union station did not. Owned by NYC (by far its heaviest user) but also used by Baltimore & Ohio, Chesapeake & Ohio, and Wabash, it was the city's first such facility. Built in 1886, it had, by 1945, outlived its usefulness. On average, terminals had a useful life span of 25 to 30 years. In fact, discussions between the city and the railroad in 1909 had already established the need to enlarge and improve the station. In 1914, Toledo petitioned the NYC to build a new station, but because war was raging in Europe, the railroad and city postponed a decision. There the matter rested.

NYC was busy with other projects, from consolidating its far-flung lines into a system to heavily investing in its physical plant. Indeed, many of Central's larger stations, including those in Albany, Schenectady, and Rochester, N.Y., were erected during this period. NYC built many smaller stations in these years as well.

With revenues and traffic peaking in the mid-1920's, NYC was laying plans for its grandest project of the era, Buffalo Central Terminal. Designed by Fellheimer & Wagner (the New York firm responsible for several other big NYC stations), the Art Deco masterpiece would be completed in mid-1929, shortly before the onset of the Great Depression. Toledo would still have to wait.

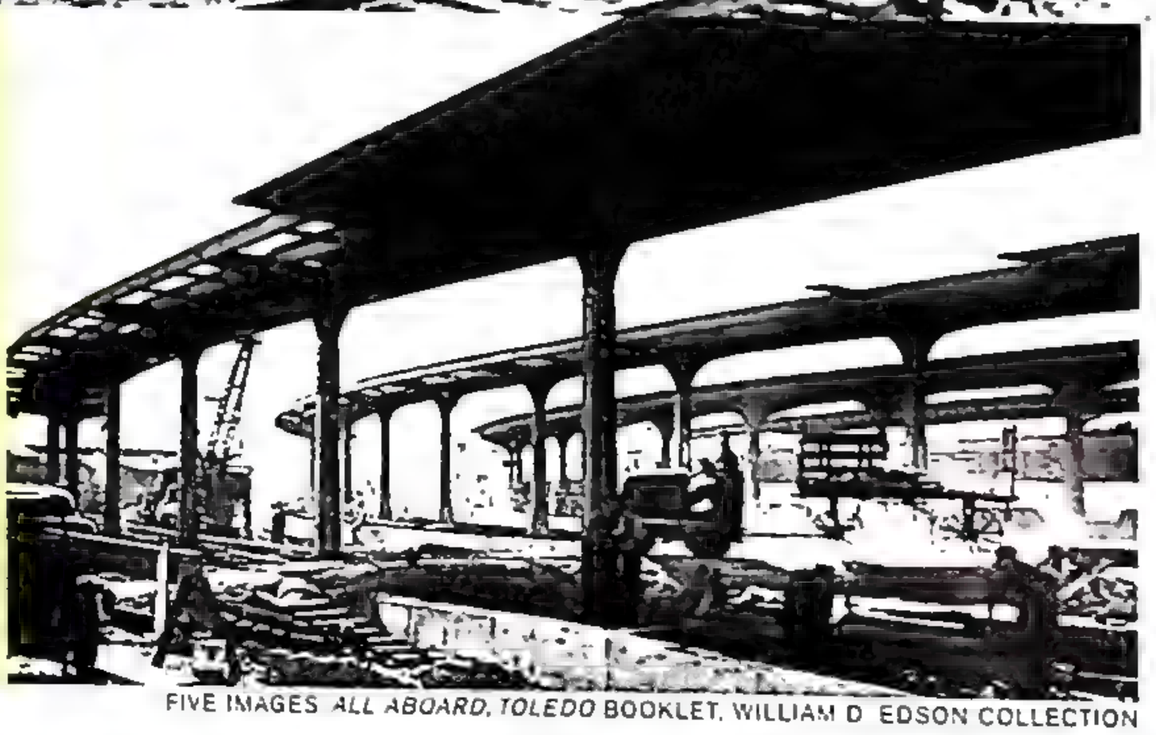
Then, in 1930, the center section of the Toledo station was destroyed by fire. Seeing an opportunity to resurrect the proposal for a new station, the city suggested to the railroad that it seize the moment and replace the facility. But with the country in a depression and the railroad struggling to complete projects already under way, NYC chose instead to merely repair the fire damage.

The celebrated Art Deco Cincinnati Union Terminal was completed in 1933. Used by NYC and six other railroads, it was another Fellheimer & Wagner design. The next station of any importance to open on NYC was in Syracuse, in 1936. That project encompassed an extensive line relocation, erection of bridges, elimination of miles of mainline street-running, and construction of a brand-new station building designed by the railroad's own engineering staff. Modest in size, the

AS A RAILROAD'S "FRONT DOOR" TO A CITY, A STATION HAD TO IMPRESS. TOLEDO'S DID NOT.

Work on the new terminal officially began with the ceremonial pulling of the first spike. The old depot and a small crowd witness the proceedings on October 2, 1947.

Toledo's distinctive curved platform canopies take shape in a view to the east.



FIVE IMAGES *ALL ABOARD, TOLEDO* BOOKLET, WILLIAM D. EDSON COLLECTION

new station combined elements from earlier NYC terminals that would be used later in the Toledo Central Terminal project.

A LONG TIME COMING

As early as 1918, Toledo, at the west end of Lake Erie, had emerged as an important port and center of industry for northwestern Ohio. Making do with a passenger station that was then close to 60 years old had become an embarrassment. One city businessman became something of a folk hero when he paid for a billboard which proclaimed, "Don't judge Toledo by its Union Station!"

After a succession of committees and amidst another world conflict, New York Central announced it would only remodel the station, to which the city strenuously objected. In October 1945, with the war ended and with brighter hopes for the future, the Central acquiesced and submitted plans for a new terminal. These were approved by the city, and NYC's board of directors voted to spend $3.5 million for the work. With the civic spirit that was to characterize the project, the city agreed to contribute land and funds that would eventually raise the total cost to more than $5 million.

Even as passenger traffic had begun its postwar decline, construction on the new facility started October 2, 1947, under the general direction of E. A. Dougherty, chief engineer of NYC's Lines West and an experienced engineer who had been instrumental in the design and implementation of the Syracuse line relocation and station project. Toledo's new terminal was to be built on the site of the existing union station, which had to be kept in service while the new one was erected around

and beside it. The plan required that no more than two through tracks be taken out of service at any time.

The new terminal would need extensive property improvement. Plans for the station required 25 acres of railroad- and city-owned property, on which a new terminal building and eight support buildings would be erected. The city undertook construction of street approaches and sidewalks, and, as the new terminal would be accessed at a different level from that of the old station, construction of a plaza that included a new approach and fill.

Whereas the old station necessitated cross-track access to trains, the new one had an elevated concourse that had stairways and ramps leading to the six passenger platforms serving the terminal's nine through tracks. Overall, the new facility would have 20 tracks, with three stub-end passenger tracks, two stub-end mail tracks, and six coach-repair tracks. The tracks formed a rough L shape; freight trains could bypass the station by staying on the main line, which passed south of the terminal.

Although 110 passenger trains arrived and departed Toledo each day as the new terminal took shape, the outlook for passenger service was anything but optimistic. Postwar passenger deficits continued—and increased. More and more railroad people doubted that passenger losses could be reversed. If anything, railroad executives felt they were in for a holding action, trying to keep losses from bankrupting their companies. In NYC's case, bankruptcy was closer than many thought possible.

Under such conditions, NYC men might have wondered if Toledo's new station —on which the railroad had dragged its feet for so many years—was really justified after all. Nevertheless, even with NYC losing millions on passenger service, Toledo Central Union Terminal was completed and a dedication ceremony was held on September 22, 1950. Union Station tenants B&O, C&O, and Wabash joined NYC in the new terminal; Toledo's other passenger roads, Ann Arbor and PRR, continued to use their own stations. (Technically, Central Union Terminal was operated by the Toledo Central Terminal Company, of which NYC was majority owner.)

THE TERMINAL SEEMED AN AFFIRMATION OF CONFIDENCE IN THE FUTURE OF RAIL TRAVEL.

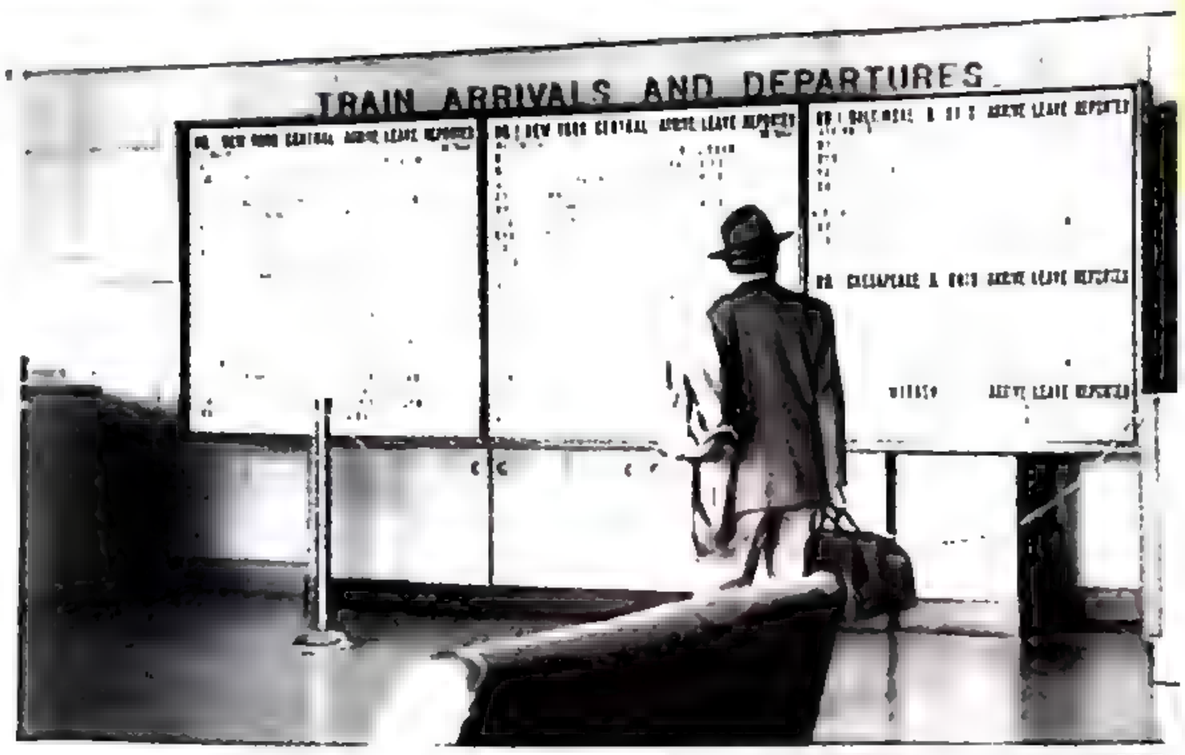
TOURING THE TERMINAL

Central Union Terminal was reflective of its era, combining elements of previous NYC station designs with the aesthetics of the postwar period. While lacking the opulence that characterized such monuments as the Buffalo and Cincin-

With the terminal building in the distance, NYC Hudson 5334 takes water at the east end of the platforms in 1952.

E7 diesels head up NYC train 59, the *Chicagoan*, as a westbound freight passes in a view from the Sumner Street bridge, also in 1952.

Trains of terminal owner NYC occupy two-thirds of the train board. When it opened, the station handled 55 arrivals and 55 departures each day.



THREE PHOTOS WALLACE W ABBEY

nati terminals, Toledo's four-story design was distinctive in appearance and strictly modern in decor. With clean-lined, ornament-free architecture in vogue, there was nothing of the classical or traditional trappings that typified earlier NYC stations. And there was nothing to suggest that passenger trains were a dying institution, either. Superficially, the station was a bold affirmation of confidence in the future of rail travel.

While perhaps not a masterpiece, the building did contain noteworthy details. Its exterior consisted of gray brick and limestone, utilizing large areas of picture windows and spaces of glass block, a popular design element of the era (and a bow to one of Toledo's major companies, Libby-Owens-Ford glass), augmented with aluminum. The liberal use of glass gave the building a striking, modern appearance when illuminated from within at night.

Passengers entered the station from a new upper-level plaza through six glass doors. After passing through a brick-and-glass block, 80-foot-long passageway over Emerald Avenue, passengers came to the ticket lobby, on the building's third floor.

Two stories high and ringed with a balcony, the ticket lobby was illuminated by day by natural light and finished in deep blues and warm grays, accented with stainless steel with aluminum trim. Large areas of glass block allowed sunlight to enter. A sandblasted glass mural, featuring 12 different colors, was mounted on one of the balcony walls. A 50-foot-long ticket counter projected into the west side of the central lobby.

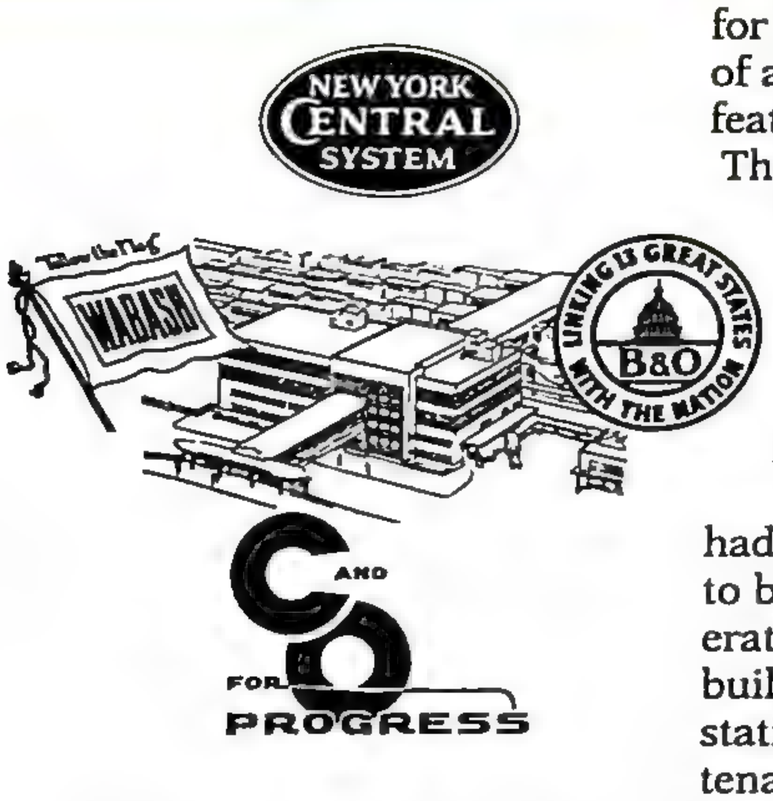
The waiting room, east of the ticket lobby, was decorated with tones of tan and mahogany. Commercial space helped defray operational costs, so ample provision was made in this area for concession stands, a 96-seat restaurant, a soda fountain, and a barber shop.

Straight off the lobby was the 195-foot-long concourse over the tracks. Settees and clusters of chairs, 56 seats in all, were positioned on either side of the gates in the concourse. To reach the platforms, passengers could descend a stairway or saunter down a ramp at a gentle grade of 10 percent. This concourse-over-tracks design had been included in the great Fellheimer & Wagner terminals, and it eliminated

NEW YORK CENTRAL HISTORICAL SOCIETY COLLECTION

Central Union Terminal shows off its extensive glass block construction in a view from shortly after its opening.

Artwork from a booklet issued in 1950 spotlights the four users of the terminal.



the primary hazard associated with the old station: crossing the tracks at grade. Indeed, this feature, and the desire to minimize level changes for passengers, had a profound effect on the station's layout, determining the elevated location of the ticket lobby/waiting room, the footbridge over Emerald Avenue, and the new plaza.

The ground level of the station contained offices of supervisors and police, a baggage room, related operating offices, utility rooms, storage space for supplies, and locker rooms for station and restaurant employees. The second story had space for crew quarters in the form of a YMCA, once a common feature of railroad facilities. The Y had 35 bedrooms with a total of 45 beds. Another 18 bunks were provided in a layover bunkroom. Railroad offices occupied the fourth floor.

Central Union Terminal had other buildings that had to be integrated into the operation. A mail-handling building was just west of the station, as were a car-maintenance facility, platform service buildings for employees, a communications building, and a storage building. The terminal's heating plant was on the east side of the station, as was a Railway Express facility.

NYC'S LAST GREAT ONE

The new terminal would be the last in New York Central's long line of monumental passenger stations. When it opened, the road was already losing more than $50 million a year on passengers, and a good portion of that was from the operation of its many large stations.

As railroads pruned their passenger services, stations became less and less important to their cities. As fewer trains called at Toledo's station, the number of platforms used was reduced. Some tracks were used to store surplus passenger cars awaiting sale, as the road's vaunted Great Steel Fleet disintegrated. By 1970, most of the platform tracks had been removed.

Meantime, the railroad converted the concourse over the platforms to office space. Eventually, only enough room was allowed for entrance through the one stairway and ramp closest to the terminal building.

Although it remained in use continuously by Penn Central, B&O-C&O, and Amtrak, the terminal faced an uncertain fate until 1996, when voters assured its future by passing a referendum that approved funds for its renovation as an intermodal transportation facility and local government office building. This signaled that there was still a spirit of cooperation between railroad and city, that Toledo's rail passenger terminal was a valuable community asset.

It also signaled a significant change in transportation policy, at least on the local level. When the renovation was completed, a rededication ceremony was held that served as an example to other cities that are endowed with a piece of period architecture that should be viewed as an asset rather than a liability.

Amtrak now confines its usage to renovated track-level quarters, but at 52 years old, Toledo's Central Union Terminal is once again a symbol of hope for the future. ■

Model Railroader

For a track plan that includes Toledo Central Union Terminal, see the February 2003 MODEL RAILROADER magazine.

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WHITE ELEPHANTS *under wires*

Illinois Terminal's three St. Louis Car Co. streamliners were an exercise in futility

BY **MIKE SCHAFER**

THE STREAMLINING MOVEMENT that began to sweep across American railroads in the 1930's was not just for the rich and famous like Union Pacific and Burlington. Nor was it strictly for steam railroads. Even electric interurban railways got into the act, the first being Chicago North Shore & Milwaukee, with its twin *Electroliner* streamliners.

The two double-ended, turquoise-and-salmon trains of 1941, complete with buffet-lounges, were an immediate smash hit with travelers in the 85-mile Chicago-Milwaukee corridor. Both trains served reliably to the bitter cold end of the North Shore Line in January 1963, and then in a short second career in Philadelphia suburban service before being retired to museums. The success of these nimble little articulated trains is a tribute to their builder, St. Louis Car Co.

But the tale surrounding St. Louis Car's other three interurban streamliners isn't as well known, and nowhere near as sparkling as the trains themselves, which had fluted aluminum exteriors.

The customer was the Illinois Terminal Railroad, America's largest interurban in terms of width and breadth, spreading from St. Louis north and east with a 550-mile system.

The IT waited until after World War II to infuse streamlining into its service, which linked a downtown station in Missouri's largest city with numerous central Illinois communities including capital city Springfield, IT shop town Decatur, university twin cities Champaign-Urbana and Bloomington-Normal, and manufacturing hubs Danville and Peoria, then the Prairie State's second-largest city.

Prompted by the success of other carriers' prewar streamliners, IT placed a $1.03 million order with St. Louis Car in June 1946 for three electric-powered "vest-pocket" streamliners: two three-car trains (cab-baggage-coach, full coach, dinette-parlor-observation) and one two-car train (cab-baggage-coach, dinette-parlor-obs). The observation

IT's streamliners lasted only a short time as three-car trains. At dusk on March 19, 1953, train 94, the *City of Decatur* with cars 302 and 330, rolls north at Hamel, Ill. This streamliner run would quickly succumb to competition from the Wabash and last under two years, with the cars reassigned to East Peoria-St. Louis.

SANDY GOODRICK

MERT LEET

Northbounds from St. Louis: Train 90 stops at Edwardsville, Ill., on a cold March 8, 1953, and a month later, on April 14, train 94 unloads passengers at the end of the 171-mile run at East Peoria.

ria-Bloomington-Decatur passenger route in February 1953 (streamliners never ran on it, owing to sharp curves in downtown Bloomington), and in June of that year filed to abandon all its intercity passenger service. The Interstate Commerce Commission, however, turned down the request and, curiously, mandated that IT operate a skeletal network of "test trains" using both standard and streamliner equipment. The latter was assigned to East Peoria-Springfield-St. Louis schedules.

The test-train scenario went into effect March 13, 1955, with three round trips, one each from East Peoria to St. Louis, from St. Louis to Springfield, and from Springfield to Decatur and Champaign. Some of these trains ran with only a single streamlined cab-baggage-coach car; the glory days of the vest-pocket IT streamliners were definitely history.

By this time, IT had become considerably more valuable as a terminal freight carrier, and 11 steam railroads offered, as a group, to purchase the interurban property, with the caveat that maintaining passenger service was not part of the deal. Further, IT was in the throes of dieselizing its freight service, which increasingly placed the cost burden of the electric infrastructure solely on the passenger service. (The railroad did mull the possibility of hauling the streamliners with diesels.) There was no hope, and the ICC finally recognized this.

On June 11, 1955, the last scheduled IT passenger train operated into East Peoria, with standard equipment, ending service north of Springfield. The same day, another train did likewise for east of the capital, returning from Champaign.

A skeletal IT intercity passenger service remained between Springfield and St. Louis until March 3, 1956. (IT's suburban service between St. Louis and Granite City, Ill., using PCC's and some older cars, would continue into 1958.) The last scheduled train was No. 82, and it ran in two sections. Streamliner combine 301 and coach 331 comprised the first section, while a standard train, chartered by the Champaign-based Illini Railroad Club, operated as second section. Thus a standard train with half-century-old rolling stock—not the 7-year-old streamliners—closed out IT's 55-year history as an intercity passenger carrier.

IT's streamliners never found a retirement home, as North Shore's *Electroliners* did. All eight IT cars rested in the McKinley Iron & Steel scrapyard beneath the old IT viaduct in northern St. Louis for years, their corroding hulks still visible well into the 1980's. The hostile scrap firm refused pleas of museums to acquire even one combine and wound up torching all the players of Illinois Terminal's brief and futile fling with streamlining. ■

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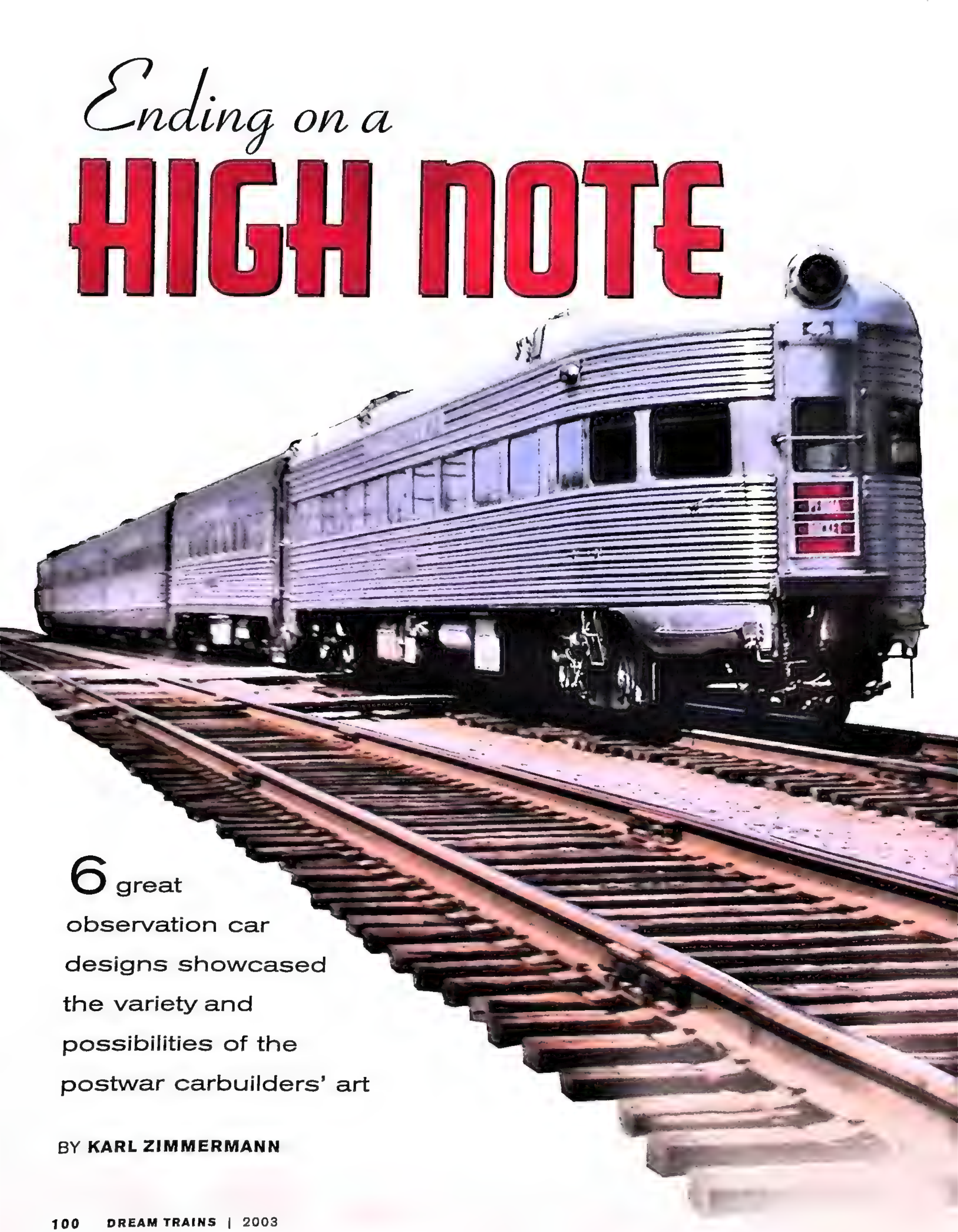
Ending on a

HIGH NOTE



6 great observation car designs showcased the variety and possibilities of the postwar carbuilders' art

BY **KARL ZIMMERMANN**

AT THE MOMENT some creative builder of railroad cars thought to place a railed platform for viewing at the end of a passenger train —a brainstorm first implemented in the 1880's, apparently—an enduring convention of rail travel was established. From the era of the wooden car into the heyday of the "heavyweight" and right through the streamline era, observation cars were the perfect end-note for the great trains.

Was it the view that made the observation car so revered? Or was it that the railing (and later the rounded end of an enclosed solarium) proved to be the perfect place to hang a "drumhead" or "tailsign" proclaiming the train's name? Both, probably. Certainly the view of tracks spinning off into the distance is a special and arresting sight. And those badges—often illuminated, sometimes elegantly artistic—that ballyhooed a great train's identity did confer the ultimate cachet, much like an ocean liner's name splashed across its stern.

In the passenger railroads' post-World War II re-equipping plans, observation cars—whether "boat-tailed" with a graceful taper or "blunt-end," more stubby but still attractive—played a major role; virtually every train of consequence was accorded one. As always, exceptions proved the rule, and there *were* some exceptions. Two were on the Southern Pacific, which chose to bring up the rear of its Los Angeles-New Orleans *Sunset Limited* and Oakland-Portland *Cascade*, both delivered by Budd in 1950, with a simple sleeping car, although the railroad did specify a finished, albeit windowless, observation-car-like end on which it could hang a tailsign. But until the mid-1960's, when the bottom fell out of the passenger-train market, most of the best trains carried their "obs cars" with pride.

Actually, the round-end solarium car dates from the heavyweight era . . . barely. In 1933, Pullman-Standard built the *George M. Pullman* for display at the Century of Progress Exposition in Chicago. This sleeper-lounge-obs was a one-of-a-kind heavyweight-lightweight hybrid. With its riveted construction, it was in most ways reminiscent of the heavyweight era; its boat-tail lounge and use of aluminum, however, clearly made it the first of the new breed of cars that would reach full fruition after World War II. (Even in the heavyweight era, enclosed solarium observations—square, not tapered—had become common.)

Another reason the observation car is so revered could be that, in the tough times of the late '60's, its survival was always a sign of good health for a train—and its amputation, in contrast, was an ominous one. Like a canary in a mineshaft, the observation car was generally the first thing to go as a train slid toward oblivion. Obs cars typically were short on revenue-producing space, and their presence complicated switching when trains had to be combined—a common expedient as desperate railroads scrambled to reduce passenger-train losses.

By the time Amtrak was born in 1971, obs cars were as scarce as hen's teeth. Observations making it to (or nearly to) Amtrak's May 1 start-up ran on Baltimore & Ohio's *Capitol Limited*, Great Northern's *International*, Seaboard Coast Line's *Silver Meteor*, and Burlington's *Denver Zephyr* and the "California Service" remnant of the *California Zephyr*. Amtrak picked up most of these glamorous cars and used some of them for a time (not always on the rear, though), until the advent of the Superliners hastened their end.

Happily, however, two of the finest observation-car designs ever—both highlighted in the profiles that follow—survive on North American rails, serving VIA Rail Canada and the private tour train *American Orient Express*.

LEFT: M. L. POWELL, AL CHIONE COLLECTION; ABOVE: F. S. McKAY

SETH BRAMSON COLLECTION

Observation evolution (right to left): An open-platform heavyweight car on Florida East Coast's *Florida Special*, an enclosed solarium heavyweight on Union Pacific's *Columbine*, and a streamlined lightweight "boat-tail" on Rock Island's *Peoria Rocket*.

PERHAPS THE GREATEST RIVALRY in railroad history was between the Pennsylvania Railroad and the New York Central, and nowhere was this competition better exemplified than in their New York-Chicago flagships, the extra-fare, all-Pullman *Broadway Limited* and *20th Century Limited*. Launched on the same day in 1902 on accelerated 20-hour schedules, the trains retained their parity in timing and services right through the heavyweight era and into streamlining. In 1938, streamlined, 16-hour *Broadways* and *Centurys* were launched, styled by industrial designers who were to become closely identified with the railroads: Raymond Loewy for PRR and Henry Dreyfuss for NYC. Just over a decade later, those 1938 trains—quintessentially stylish but somewhat worn down by the demands of wartime traffic—were replaced. And once again, observations would be the most memorable and notable cars in the new consists.

For the *Broadway*, the obs cars would be *Mountain View* and *Tower View*. Built by Pullman-Standard, they entered service in January 1949. With their blunt ends and simpler paint scheme, these cars were perhaps less stylish than *Metropolitan View* and *Skyline View*, the 1938 cars. And they were conservative in comparison with *Hickory Creek* and *Sandy Creek*, which had entered service the previous September on the *Century*. *Mountain View* and *Tower View*'s sleeping space made them special, however: along with a double bedroom, each had two master rooms with paired windows, shower, and radio (the same configuration as their predecessors).

Though he was nearing the end of a two-decade relationship with the Pennsy, Raymond Loewy was—or at least personnel in his firm, Raymond Loewy Associates, were—deeply involved in shaping the aesthetics of *Mountain View* and *Tower View*, along with the 200-plus other cars that Pennsy ordered after World War II. Among these were seven observations named for Pennsy presidents: Thomas Alexander Scott, George Brooke Roberts, Frank Thomson, Alexander Johnston Cassatt, James McCrea, Samuel Rea, and William Wallace Atterbury. Built by P-S for service on the Washington-Chicago *Liberty Limited*, the New York-Cincinnati *Cincinnati Limited*, and the New York-St. Louis *"Spirit of St. Louis,"* these cars had lounge sections configured identically to *Mountain View* and *Tower View*, but slightly humbler sleeping accommoda-

JAMES G. LaVAKE

The 1949 *View* cars were built with red-and-blue keystone tailsigns, one of which gets a cleaning at Sunnyside Yard, N.Y., in 1955.

By October 1963, when *Mountain View* trailed No. 28 departing Chicago, a big black rectangular sign graced the cars' rear end.

J. DAVID INGLES

PRR

Glass partitions divided the observation area from the *View* cars' lounge space; the attendant worked out of a buffet located behind the camera.

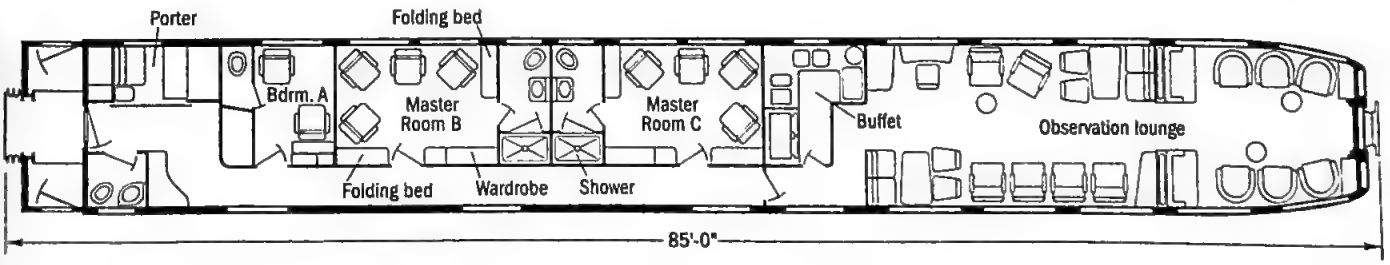
CLASSIC TRAINS COLLECTION

A holdover from the '38 equipment, the twin-windowed master rooms set the *View* cars apart from other observation cars.

tions: two drawing rooms, one compartment, and one double bedroom.

The lounge sections of all these cars were comfortable if mundane. In each car's slightly tapered aft end were six inward-facing club chairs and, behind them, a pair of rear-facing love seats. The main section had more chairs, two tables for four, and a writing desk. Forward of that was an enclosed service buffet. Loewy's firm specified all colors and fabrics used aboard the cars by supplier and number, and any changes required their approval. Aboard the *View* cars, wine, green, and slate fabrics and blue-green leather predominated in the lounge—the lively color palette typically favored by Loewy.

Mountain View and *Tower View* remained in *Broadway* service for nearly two decades essentially unchanged. They were unceremoniously dropped from New York-Chicago service on December 12, 1967, when Pennsy discontinued the *Broadway* and transferred its name to the coach-and-sleeper *General*. Their last railroad revenue service came that winter, when they ran on Seaboard Coast Line's seasonal New York-Miami *Florida Special*. Both cars survive today—*Tower View* at the Railroad Museum of Pennsylvania at Strasburg, and *Mountain View* in New Jersey, owned and occasionally operated by Pullman Classics.



From *Sandy Creek* forward, no coaches mar the sweep of the *Century* as it leaves Englewood on its last lap into Chicago's La Salle Street Station on August 11, 1956.

JOHN DZIOBKO

EDWARD J. JOSCELYN

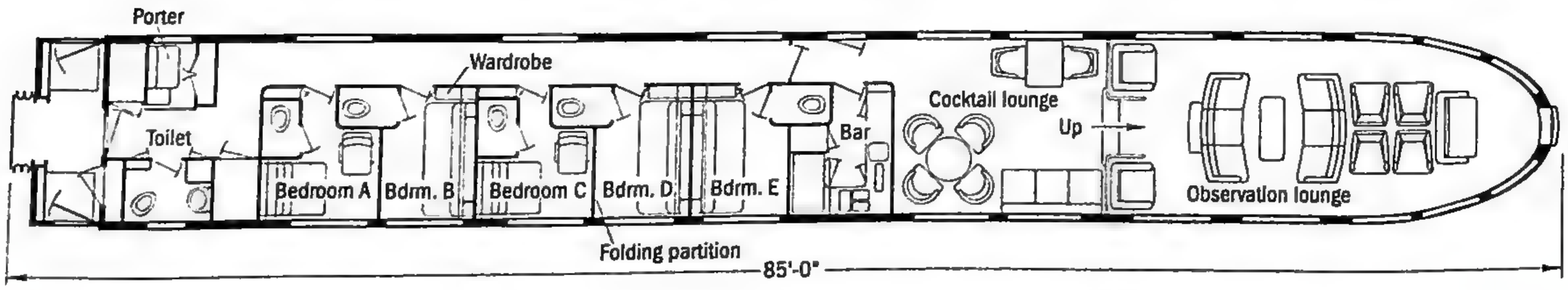
Glittering finish: Stainless-steel *Wingate Brook*, internally identical to the smooth-sided *Creek* cars, brings up the rear of the very last westbound *Century* at Buffalo.

"THE GREATEST TRAIN IN THE WORLD," New York Central publicists immodestly called the *20th Century Limited* in its early years, and with some justification. Likewise, there would be some justification in calling *Hickory Creek* and *Sandy Creek*, built by Pullman-Standard for the postwar *Century*, the greatest observation cars of the lightweight era—at least in the East, where clearances ruled out dome cars.

While PRR chose to re-equip its *Broadway Limited* piecemeal in 1948-49, adding new cars as they arrived from the builders, NYC took a different approach for the *Century*, hosting a festive, celebrity-laden inaugural ceremony at Grand Central Terminal on September 15, 1948. With Gen. Dwight D. Eisenhower, then president of Columbia University, offering the keynote speech, actress Beatrice Lillie did the christening, smashing over *Hickory Creek*'s coupler a bottle of the commingled waters of the Hudson River, Mohawk River, Lake Erie, and Lake Michigan. "The Water Level Route—You Can Sleep" had long been the NYC mantra, so this was aptly symbolic.

Five-double-bedroom buffet-lounge observations *Hickory Creek* and *Sandy Creek* (2 of 742 cars NYC purchased in the postwar re-equipping, the most by any railroad) were special indeed. What made them so was the "Lookout Lounge," a raised area with tall windows situated in the cars' aft section. At the far end was a rearward-facing sofa for two, upholstered in red leather. Just in front of that were four chairs, then a pair of gray-beige sofas that faced each other across a coffee table. Built-in rear-facing single seats flanked the two steps that led down from the observation area to a small cocktail section with windows of conventional size. Only in sleeping accommodations—five plain-vanilla double bedrooms—did these cars play second fiddle to the *Broadway's Tower View* and *Mountain View*.

The *Creek* cars were not quite unique in their Lookout Lounges. Actually, Central itself had three similar cars: *Sunrise Brook*, *Singing Brook*, and *Wingate Brook*, 5-double-bedroom observation-lounges delivered by Budd in 1949 for the New York-St. Louis *Southwestern Limited*, a train second only to the *Century* in cachet. So similar in layout and interior decor was this stainless-steel trio to the *Creek* cars that *Sunrise Brook* and more often *Wingate Brook* frequently pinch-hit on



DON WOOD

Tall windows provide a clear view into the Lookout Lounge in a 1962 photo set up at Grand Central Terminal, New York..

CLASSIC TRAINS COLLECTION

Artwork from a 1948 brochure emphasized the *Creek* cars' two levels.

the *Century* for the regular cars in the mid-'60's. Indeed, the distinction of being the very last obs car in *Century* service fell to *Wingate Brook*.

In addition to NYC's *Brook* and *Creek* cars, eight P-S *Royal*-series 5-double-bedroom buffet-observation-lounges in 1950 for Southern Railway's *Crescent* and *Royal Palm* also had step-up observation areas and oversized windows (L&N's *Crescent* car, *Royal Street*, wound up on the New Orleans-Jacksonville *Gulf Wind*). And four other NYC 5-double-bedroom buffet-lounge-observations deserve mention: *Babbling Brook* and *Bonnie Brook* for the Boston-Chicago *New England States* and *Fall Brook* and *Plum Brook* for the New York-Cincinnati *Ohio State Limited*. These Budd-built cars of 1949 were near sisters to the *Southwestern Limited*'s cars, but without the Lookout Lounge.

Although NYC passenger service went into a severe decline as the 1950's progressed, the *Century* would get one last boost as it was refurbished for its 60th birthday in 1962, with some amenities restored: corsages for the ladies, boutonnières for the gentlemen, complimentary champagne. The *Creek* cars got a makeover on this occasion, with seating in the lounge rearranged and paint and fabrics renewed. This allowed these fine cars to go out in style, lasting exactly as long as the train.

The end came abruptly for the *Century* on December 3, 1967, and for the *Creek* cars as well, as NYC revamped and downgraded all its passenger service. Today you can ride *Sandy Creek* as American Orient Express's *New York*; New Jersey's United Railway Historical Society has restored *Hickory Creek;* and *Royal Street* runs on private charters.

MIKE SCHAFER

Rearward views in the observation lounge (near right) and tavern lounge (far right) display the SAL cars' "vinyl aesthetic." The car in these 1972 photos was assigned to Amtrak *Coast Starlight* service on the Pacific Coast.

MIKE SCHAFER

A REGISTERED NURSE, whose presence is especially reassuring to those traveling with small children, and a Passenger Service Agent, ready to aid with travel information, are aboard the SILVER METEOR, SILVER STAR, and SILVER COMET.
Why not RENT A CAR for sightseeing at your Florida destination! Your ticket agent will be glad to make all arrangements before you leave.
Next Trip—
Go SEABOARD

KEVIN J. HOLLAND COLLECTION

DAVID W. SALTER

Capped by one of the 1947 obs cars, a 22-car *Silver Meteor* speeds toward New York at Citrus, Fla., in April 1964.

MORE OFTEN THAN NOT, observation cars were the premier lounge space on a train and thus assigned exclusively to—or at the least primarily patronized by—sleeping-car passengers. Not so the tavern-lounge-observations of Seaboard Air Line's *Silver Meteor*.

Three of Seaboard's *Silver* fleet—the *Silver Meteor*, *Silver Star*, and *Silver Comet*—all carried obs cars at one time or another, and all these cars either contained coach seating or were full-length tavern-lounges intended for coach passengers. When the *Meteor* was inaugurated in 1939 as a single-consist, coach-only streamliner running alternately between New York and Miami and New York and St. Petersburg, this Budd-built train was trailed by a 48-seat coach-obs-lounge. By year's end, two identical cars entered service as frequency increased, followed by three similar ones the following year as the train became daily. Built with blunt ends, this trio ran mid-train to Wildwood, Fla., where the St. Pete and Miami sections by that time were splitting; from there they carried the markers into Miami.

All these cars survived to figure in Seaboard's postwar plans, and they were supplemented by six tavern-lounge-observations delivered in July 1947 by Budd (builder of all SAL observations). The *Silver* fleet was to grow in 1947, so more cars were needed. The first new train to appear, on May 18, 1947, was the New York-Birmingham *Silver Comet*. The second, on December 12, was the New York-Florida *Silver Star*, a renaming of the *Advance Silver Meteor*, inaugurated in December 1942. This same year saw the partial re-equipping of the *Silver Meteor*, always the top train of the fleet. By now all three trains were carrying both coaches and Pullmans.

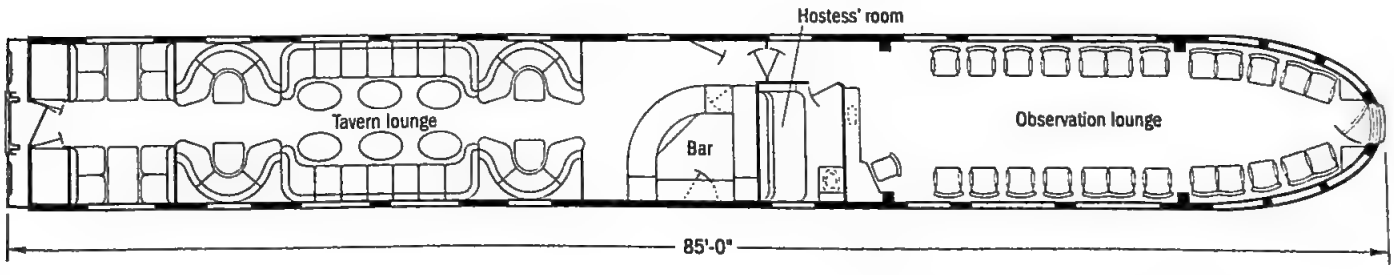
The 1947 obs cars seemed just right for Flori-

BOB JOHNSTON

Its bright interior lights contrasting with its elegant tailsign, an SAL obs is southbound at Washington in January 1968. The six cars were numbered 6600-6605, but had no names.

da, with maritime scenes for decoration that might have been at home in Miami Beach—a trifle tacky, and the vinyl aesthetic would do nothing but increase as the cars rolled through the decades and numerous refurbishings. (When the "Sun Lounges"—dome-car wannabes with handsomely furnished, airy buffet lounges with windows in the roof and five double bedrooms—were added to the *Meteor* consists in 1956 for Pullman passengers, the tavern-observations became even more purely coach country.) In 1965 SAL acquired two Budd tavern-lounge-observations from Florida East Coast, essentially out of the passenger business because of a violent strike. Two years later, ACL obs cars joined the pool in the Seaboard Coast Line merger.

The *Silver Comet* lost its obs car early, and the *Star* came to carry its obs in mid-train position (the round-end cars had a diaphragm added for this service). But the *Silver Meteor* carried its observation as the planners intended, on the rear, and right to the end, with the eye-catching octagonal tailsign featuring the flight of a meteor. Though not posh, these cars were survivors, and they helped make the *Meteor*'s consist a classic until the end of SCL operation. They even served under Amtrak, ranging far beyond their original New York-Florida territory.



THOUGH VIRTUALLY ALL of America's great name trains received observation cars as part of their renewals after World War II, rare indeed was the train blessed successively with *two* sets of obs cars during that relatively brief final flowering. Great Northern's Chicago-Seattle/Portland *Empire Builder*, operated in partnership with Chicago, Burlington & Quincy and Spokane, Portland & Seattle, had just that good fortune.

After a few weeks barnstorming, the first streamlined *Builder*—five consists' worth of Pullman-Standard cars—entered service on February 23, 1947. These trains, each of which had a baggage-mail car, four coaches, a dormitory-lunch counter-lounge, a dining car, five sleepers, and a 2-double-bedroom 1-drawing-room buffet-lounge observation, had been ordered back in 1943.

The obs-lounges—*Mississippi River, Missouri River, Flathead River, Kootenai River*, and *Marias River*—were handsome outside and in. The art of the indigenous Blackfoot Indians provided decorative themes, and there were reproductions of paintings by Charlie Russell and Winold Reiss. With only three sleeping accommodations, these cars had spacious lounges—but in most ways were inferior to their replacement cars, which came along little more than four years later.

On June 3, 1951, the all-new "Mid-Century" *Empire Builder* entered service, leaving the 1947 *Builder*'s cars to equip a new secondary train, the *Western Star*. This new *Builder* carried some special observation cars, delivered by American Car & Foundry: *Appekunny Mountain, St. Nicholas Mountain, Cathedral Mountain, Trempealeau Mountain, Little Chief Mountain*, and *Going-to-the-Sun Mountain*. These were essentially full-length lounge cars, although they contained three roomettes. One had been intended for the attendant, and GN, after some debate, decided not to sell the other two but assign them to the passenger representative and Pullman conductor.

These fine cars were distinguished by tall windows, akin to those of NYC's *Creek* cars. In the rounded end of each *Mountain* car was an aft-facing love seat, and right in front of that, six club chairs facing out. The balance of the car was a mixture of club chairs, double settees, tables, and writing desks. Etched-glass winged partitions helped minimize the tunnel effect of such a long lounge section.

When dome cars arrived in the *Builder*'s consist in 1955, they had a spin-off effect at the end of the train. Three short domes served coach

Only a trainman and the white-jacketed attendant are seen on a *Mountain* car running in Amtrak service in 1972; view is forward from the rear.

MIKE SCHAFER

Pretending to pose for a snapshot as they sit for a publicity photo, a group demonstrates the good times to be had on a *Mountain* car; the observation lounge is visible through the etched-glass partition.

GREAT NORTHERN

WALLACE W. ABBEY

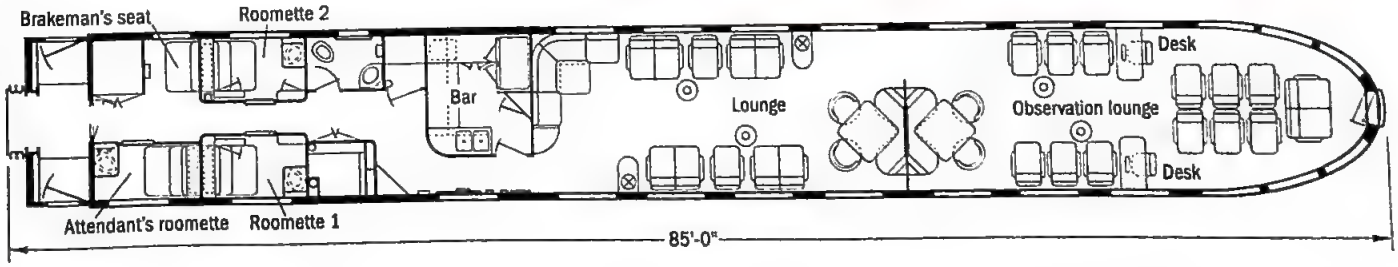
Appekunny Mountain stands at the rear of GN's "Mid-Century" *Empire Builder* in CB&Q's Chicago coach yard as the train is readied for its first run on June 3, 1951. In the background is an obs car from the competition, NP's *North Coast Limited*.

The westbound *Builder* is at Oregon, Ill., on October 7, 1954. There'll be plenty to see from the *Mountain* car's big windows on the run ahead: the Mississippi River, northern plains, Rocky Mountains, and Cascade Range.

passengers, and a full-length dome with lounge below was provided for those in the sleepers. With seating for 75 above and 34 below, this latter car made the non-revenue capacity of the *Mountain* observations an embarrassment of riches, so those cars went over to the *Western Star*, while the *River* cars returned to the *Builder*—but reconfigured and renamed in the *Coulee* series. As accommodation-heavy 4-double-bedroom 1-compartment 6-roomette cars, they had precious little lounge space and no buffet. By the mid-'60's they ran only seasonally and—in late 1967 and early '68—all were rebuilt as coaches.

The *Mountain* cars remained lounges, and some even ran for a few years on such Amtrak trains as the *North Coast Hiawatha*.

M. L. POWELL, J. DAVID INGLES COLLECTION



CHICAGO MILWAUKEE ST. PAUL AND PACIFIC

BROOKS STEVENS was an industrial designer somewhat less widely known than Raymond Loewy or Henry Dreyfuss, but when the Milwaukee Road approached him to set the aesthetics for its postwar *Hiawatha* fleet, he created some of the most idiosyncratic observation cars ever built—the aptly named "Skytops."

The Milwaukee built much of its passenger cars itself, often to distinctive designs. Especially so were the Skytops' immediate predecessors—the "Beavertail" cars introduced in 1935 with the first Chicago-Twin Cities *Hiawathas*. The first Beavertails squandered the obs car's potential, with inward-facing seating and small windows. But the last ones, introduced in 1938 and home-built like all the others, solved this problem admirably, with large windows and a rear-facing sofa.

In terms of seating, Stevens' Skytops would be regressive, though they had an unequaled sense of openness. They came in two flavors: four parlor cars for the Chicago-Twin Cities *Morning* and *Afternoon Hiawathas* and six sleeper-lounges for the Chicago-Seattle/Tacoma *Olympian Hiawatha*.

The re-equipped Twin Cities trains debuted on May 28, 1948, with four consists protecting the twice-daily schedules. The Skytops for these trains—*Cedar Rapids, Coon Rapids, Dell Rapids*, and *Priest Rapids*—were built in the road's shops and contained a dozen lounge seats in the solarium, 24 parlor seats, and a drawing room. As was typical for Milwaukee's passenger cars, they benefited aesthetically from substantial use of wood as a decorative accent. Though the solarium seats faced inward, arguably not the best arrangement for viewing, the space under glass was wonderfully bright and expansive. There was nothing else like them in railroading; dome cars actually came the closest. (Among observation cars, those designed by Henry Dreyfuss for NYC's *Mercury* of 1936 were the most similar antecedents.)

Inaugurated on June 29, 1947, ahead of the *Twin Cities His*, was a truly splendid train—the *Olympian Hiawatha*, which replaced the heavyweight *Olympian*. With its spectacular traverse of the Belt, Rocky, Bitterroot, and Cascade mountains, and its hundreds of miles under catenary, this short-lived train (it was discontinued in 1961) was one to cherish, and the Skytop

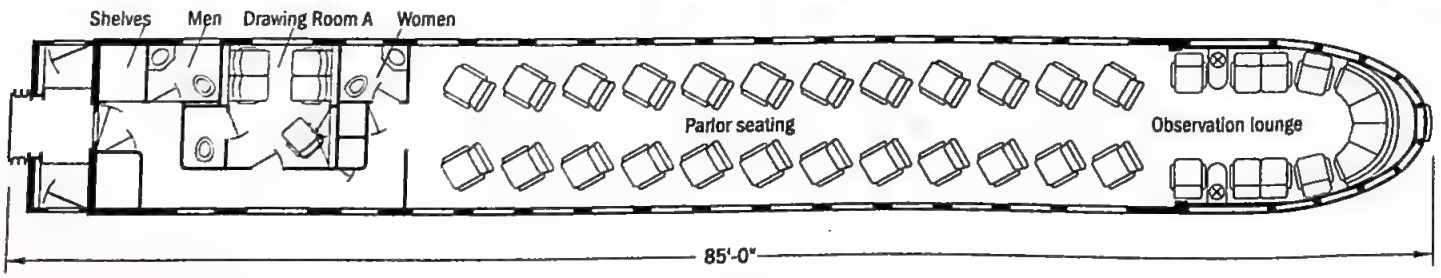
Designer Brooks Stevens (center) conceived the Skytops' breathtaking expanse of glass.

HARRY COLEMAN & CO.

Wearing the UP-style yellow MILW adopted in the mid-'50's, *Priest Rapids* trails the *Morning Hi* at Columbus, Wis., in August '65.

MILWAUKEE ROAD

WALTER E. ZULLIG JR.; AL CHIONE COLLECTION



CLASSIC TRAINS COLLECTION

A parlor Skytop was a star exhibit at the 1948 Chicago Railroad Fair, held on the shore of Lake Michigan.

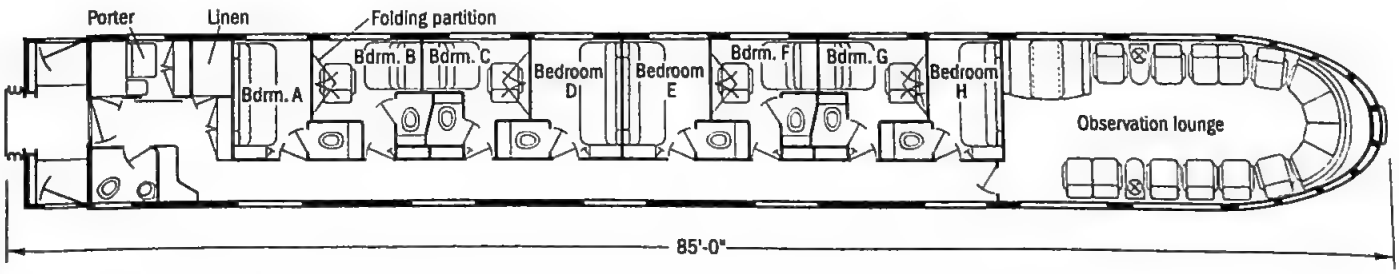
would be its signature car—but not immediately.

For the *Olympian Hi*'s room (as opposed to open-section Touralux) sleepers, the usually home-building Milwaukee Road turned to Pullman-Standard for ten 10-roomette 6-double-bedroom cars as well as the six 8-double-bedroom lounge Skytops. Until these cars were delivered in late 1948 and early '49, the train ran with heavyweight Pullmans and sleeper-observation-lounges that had been *Olympian* cars.

Bowing to P-S predilections, these Skytops—*Alder Creek, Arrow Creek, Coffee Creek, Gold Creek, Marble Creek*, and *Spanish Creek*—lacked the wood touches that characterized their homemade sisters. They had slightly larger lounges—one extra long window's worth—which allowed the addition of one settee and one booth. In both types of car, a circle of plush seats ringed the rounded end.

In 1964, all six *Olympian Hi* Skytops were sold to Canadian National. Renamed, they ran on CN until the mid-1970's. The parlor Skytops lasted in *Twin Cities Hi* service until 1970.

Six Skytops, three of each type, survive, including *Cedar Rapids*, which regularly carries passengers at the end of excursion trains hauled by Milwaukee Road 4-8-4 261.



Burlington Route

Main Line Rio Grande Thru the Rockies

Western Pacific Feather River Route

RICHARD H. KINDIG, AL CHIONE COLLECTION

On June 17, 1949—just three months after its first run—the gleaming *California Zephyr* heads west at Plainview, Colo., on the Rio Grande. The obs car was one of the train's *five* domes.

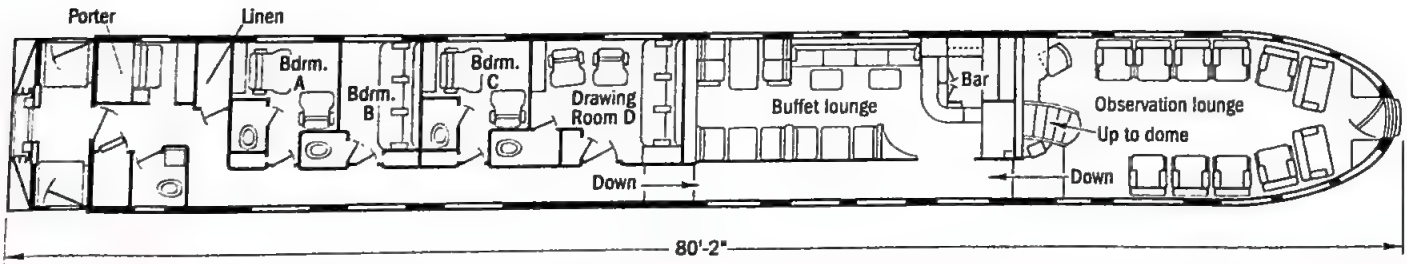
A view inside a *CZ* car looks to the rear of the dome; just visible down the stairs are the twin settees and rear door of the the observation lounge.

"THE CAR THAT HAD EVERYTHING"—the claim of the Budd Company, its builder—is an apt description of the sleeper-dome-obs-lounges that graced the *California Zephyr* for all of that illustrious train's 21-year (pre-Amtrak) career. These splendid cars had the Budd-style 24-seat short domes, arguably the best configuration ever contrived for 360-degree visibility. They had comfortable solarium lounges. They had stylish under-dome cocktail bars. They had three double bed- rooms, plus a drawing room with shower—the train's premier accommodation, as spacious and well-appointed as any on rails. In fact, the *CZ*'s obs cars—there were six originally, with one added later—were outstanding in all their aspects.

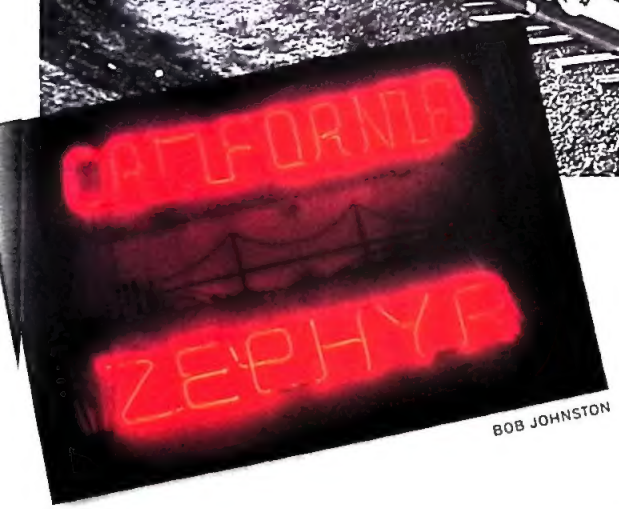
Inaugurated on March 20, 1949, the *CZ* was a joint enterprise of the Chicago, Burlington & Quincy; Denver & Rio Grande Western; and Western Pacific. Said to be the first train specifically scheduled to pass the best scenery in daylight, and blessed with a route second to none when it came to natural beauty, the *CZ* gave its passengers plenty to observe from its signature cars. The three roads shared in car ownership on a pro rata mileage basis; of the original six obs cars, *Silver Horizon*, *Silver Penthouse*, and *Silver Solarium* belonged to CB&Q, *Silver Crescent* and *Silver Planet* to WP, and *Silver Sky* to Rio Grande. (Befitting their stainless-steel aesthetic, all *CZ* cars carried *Silver*-prefix names, a *Zephyr* tradition.)

BUDD CO.

A sixth *CZ* dome-obs, *Silver Lookout*, was delivered in 1952, along with three other additional *CZ* sleepers, all intended for pool service with



CLASSIC TRAINS COLLECTION



BOB JOHNSTON

BUDD CO.

Builder's photos of Western Pacific's *Silver Planet* (left) and Canadian Pacific's *Algonquin Park* allow comparison between the *CZ* and CP cars.

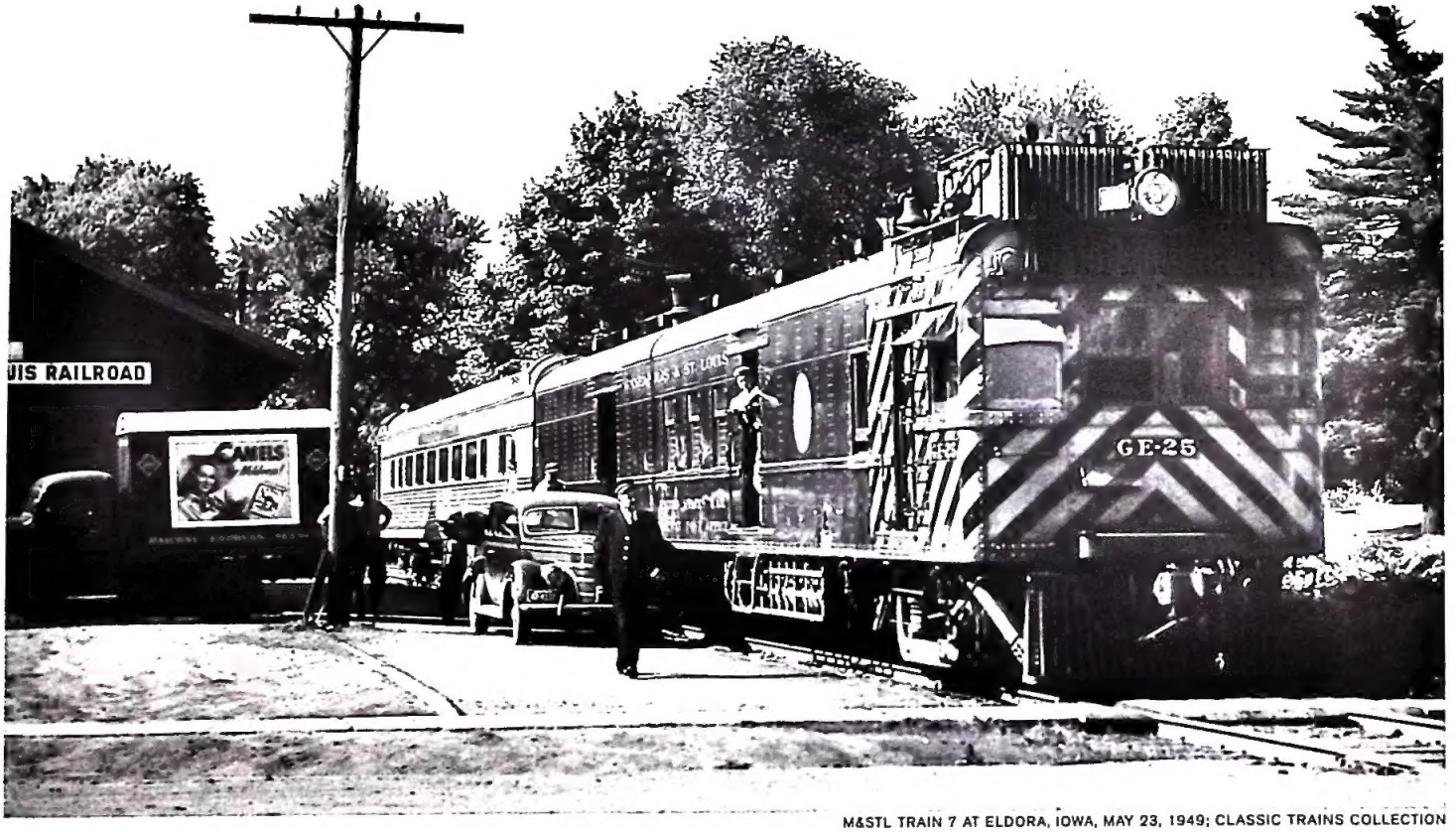
Burlington's Chicago-Lincoln *Ak-Sar-Ben Zephyr.* Later, these cars, *Silver Lookout* included, became purely extra cars for the *CZ*. Like all the *CZ* cars, the observations carried the train name on the letterboard, the car name below the windows, and the owning railroad's initials at the car ends. The cars' ultimate mark of identification, however, was their tailsign: the train name in neon framing an etching of the Golden Gate Bridge.

In the cars' rounded end was a lounge, fitted mostly with inward-facing club chairs, though the choicest seats were the pair of settees at the end that looked back out over the tracks. At the forward end of the lounge area were a writing desk and chair. The cocktail lounge beneath the dome featured a mural by Russell Patterson; it covered the forward bulkhead and extended along the exterior side wall. This cozy room was divided from the corridor by a glass wall.

All seven of the *CZ* dome-observations are thought to survive, but the best way to indulge in the experience once to be had aboard them is to ride VIA Rail Canada's *Canadian, Skeena, Ocean,* or *Bras d'Or*, for obs cars essentially identical to the *CZ*'s were serving these trains into 2003.

In 1954, Budd delivered 18 dome-observations built to the *CZ* plans to Canadian Pacific for its new Montreal/Toronto-Vancouver *Canadian* as well as for the *Dominion*, long the road's top train between those cities. Configured identically (except that the drawing room lacked the shower fitted aboard the *CZ* cars after delivery), the CP's cars were each named for a national or provincial park and thus became known as "Park Cars." Thanks to a $200 million refurbishing program for all VIA's Budd equipment, these cars should have a future well beyond their 50th birthday. ■

"Modern & STREAMLINED"



M&STL TRAIN 7 AT ELDORA, IOWA, MAY 23, 1949; CLASSIC TRAINS COLLECTION

Minneapolis & St. Louis didn't need E units, sleepers, and diners to modernize its passenger service, which consisted of a few gas-electric motor cars pulling old coaches between the Twin Cities and points in Iowa, Illinois, and South Dakota. But M&StL, which styled itself "Modern & Streamlined," took the plunge in its own way, buying six new Budd stainless-steel coaches in 1948 for the doodlebugs to haul. Ridership dwindled, though, and in 1957 it sold the coaches, put seats in some motor cars, and bought two new RDC4's with 17 seats stashed in the rear. The RDC's couldn't handle the express trailers M&StL made them pull, so back came the doodlebugs. The "Louie" went freight-only in 1959, ending an unusual chapter of the Dream Trains era. ■

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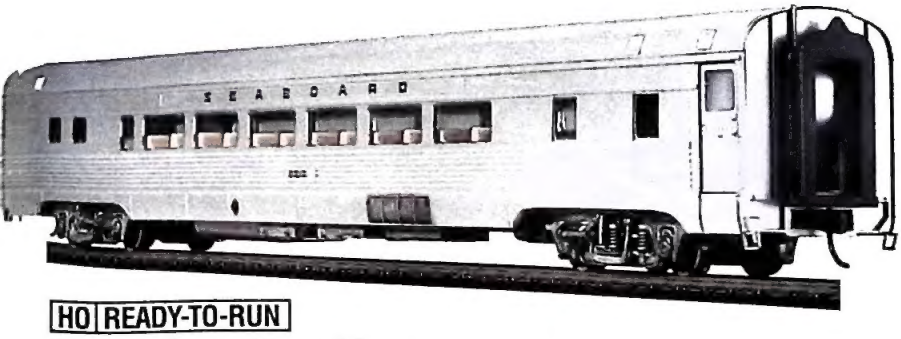

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Here's where many passengers spend their entire trip chatting with friends or meeting new people.

Budd Lounge, $34.98 each, Coming in December

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932-16422 Seaboard Coast Line

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Similar to other Budd long-distance coaches, interior adjustments allowed space for more seats.

Budd 52-Seat Coach, $34.98 each, Coming in December

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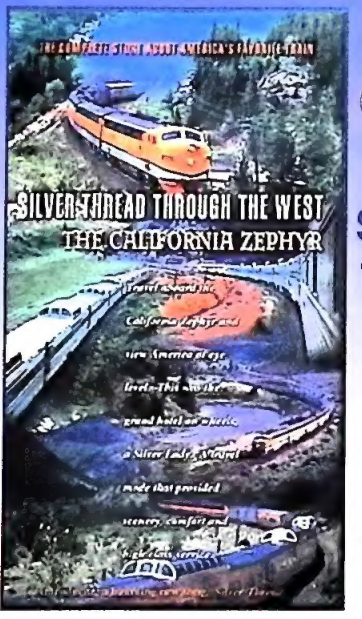

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